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**HINDUS**

TRANSLATED BY  
VARIOUS SANSKRIT SCHOLARS

EDITED BY  
Major B. D. Basu, I. M. S. (Retired).

**VOLUME XXVIII.**

INTRODUCTION TO  
THE MIMAMSA SUTRAS OF JAIMINI

BY  
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## FOREWORD.

When this work was undertaken, it was intended to form a part of the *Mīmāṃsā sūtras* of Jaimini. Accordingly the pages were printed with Roman figures to distinguish them from those of the main book. As the bulk of the main book exceeded beyond expectation and the introduction also assumed a decent form of a book, it was, therefore thought advisable to issue the introduction in a separate volume giving its pages the number of a separate volume.

ALLAHABAD }  
10th July 1925, }

EDITOR.

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## Addenda Et. Corrigenda.

Page	Line	Read	For
i	7	'atomic'	atomis
ii	1	कर्तुंरदस्माथाद्	कर्तुंरदस्माथाद्
ii	6	'foander'	founder
vii	4	'in'	n
xvi	12	'following'	fallowing
xx	10	अग्नि	ग्नि
xxix	1	सर्वमेवान्मोति	सर्वमेवाप्नोति
xxix	32	insert 'need of an'	after 'in'
xxxiv	21	„ to वैरवान्	after paus
xxxiv	25	„ 'ten' after	baked on
xxxvii	9	ब्राह्मण	ब्राह्मण
xxxvii	10	मर्यादा	मर्यादा
xl	21	परिसंवाज	परिसंवाज
xiv	34	बुद्ध्याद्	बुद्ध्याद्
li	27	यार्धं वसवति	वर्धयितुंति
lix	19	पुरोडास	पुरोडास
lx	14	मायिन्न	दिन्न
lxviii	3	is to be	to is be
lxviii	23	आतिथ्येहि	आनीपोनीव
lxxxi	20	वाजदेनेनेष्ट्वा	वाजदेनेनेष्ट्वा
lxxxiv	14 (margin)	Krama	Karma
lxxvii	2	वदादिन्वाज	वदादिन्वाज
lxxvii	last	मरुत्तय	मरुत्तय
xc	20	secondly	second
xc	29	carryi.g	carrying
xc	last	no	eno
xciv	2	Delete	'and'
cxvi	last but one	Vaisvadevi	Vaisradavi
xcix	last but one	व्यवधान	व्यवधान
cvi	4	and	ond
cvi	25 (margin)]	not having	having not
cvi	27	Pārasava	Pararava
cxvi	1	cxvi	cvi
cxvi	35	Anvādhara	Anvādana
cxvii	17 (margin)	सद्वासी	सन्मासी
cxxv	1	Ṣaḍahas	Saḍahas
cxxvi	1	o	of

cxviii	22 (margin)	delete is	
cxix	2	'carry'	carrying
cxlv	3 (margin)	चटुर्त्रिंशत्	दत्तिंशत्
cxlviii	33	after 'verse' insert no act is possible without an object.	
clii	23	asamavetavachana for asamaveta &c.	
cliii	32	Yajñayajñiya	Yajñayajni
cliii	25 (margin)	वसावसीव	वसावसीव
clviii	15	नीदं	नीदं
clix	36 (margin)	नपथ	नपथ
clx	30	नेपथ	नपथ
clxi	22 (margin)	when	where
clxi	23 (margin)	delete 'where'	
clxi	23	'more goods'	'goods more'
clxii	15	द्विपञ्चदशवर्गः	द्विपञ्चदशवर्गः
clxxl	8 (margin)	कृष्णस	कृष्णस
clxxxvii	15	author	auther
clxxxvii	34 (margin)	समुद्र	समुद्र
cxc	6 (margin)	Insert 'and' bet:	एव and एतत्
cxcix	8	songs	soma
co	1	the	he
cox	20	सदा	सप
coxiii	2 (margin)	मुद्रप्रपथ	मुद्रप्रपथ
coxvi	11	delete 'where'	
coxvi	11	are	ar
coxvii	12	आग्नीषोमीय	आग्नीषोमीय
coxvii	21	the	ths
coxviii	32	संस्तीमुद्रप्रपथ	संस्तीमुद्रप्रपथ
coxix	30	sacrificial	sacrificial
coxv	23 (margin)	पायावृत्ति	पायावृत्ति
coxvii	11	option	optin
coxvii	22	निप्रगत्य	निप्रगत्य
coxviii	22	should	shauld
coxix	4 (margin)	वमेपर	वमेपर
coxix	21	when	where
coxxi	18	be	he

The predicate will not apply to an object of a different class ; when you predicate of a cup, you thereby do not include ' spoon ' and ' goblet ' under the term ' cup ' which is entirely different from them. When you predicate mortality of ' man ', you do not include ' goats ' and ' cows ' under the term ' man '.

A text of the Ved is cannot be without a purpose ; if it does not apply to the principal but apply to one of its subsidiaries, it will be made applicable to it. It is based on the principle of *सामर्थ्य* or meaningfulness. No Vedic text is meaningless, as for example, *सहस्र एतित्वविपेक्षस्त्वहो नवति* " A sacrificial post in a Vājapeya is of seventeen cubits." There is no sacrificial post in a Vājapeya but there is a sacrificial post erected in the subordinate parts of the Vājapeya. The text will, therefore, apply to the subordinate parts of the Vājapeya to avoid meaninglessness.

When a sentence is one, its unity should not be broken up ; it is called the principle of *वाक्यैक्य* and the breach of this rule is called *वाक्यभेद*. As for instance "*यमिहानुबुद्धोऽस्मिन्नस्मिन्*" T. S. II 6.2.4. " He offers an oblation for victory by going forward," There are two actions contemplated, (1) one going forward (2) offering of an oblation ; under the rule, the sentence must be looked upon as a complex sentence, in which the main action is offering of oblation ; and the subsidiary action which leads up to the offering of the oblation, is going forward. The sentence in the complex form will run thus " He after going forward offers an oblation " ; ' offers ' is a finite verb and ' going forward,' is an infinite verb expressed in the gerundial form.

On the other hand, when the sense of one part of a sentence is not clear and cannot be connected with another part of it by reason of an intervening clause, the unity of the sentence will be broken up and it will be treated as consisting of two coordinate sentences ; as for example, the description of the sacred thread comes after the recitation of the mantras for throwing sacred fuel in the fire. The author says that by virtue of the intervention, the principle enunciated above does not apply and the sentences will be treated as coordinate ones and the sacred thread will be worn throughout the sacrifices.

When two or more subordinate acts constitute a principal act, the latter *inter se* are coordinate ; this principle is called *निर्दोषसंबन्ध* or mutual independence. As for instance, sacrificial vessels are necessary articles in an establishment of fire ;

the latter is a subordinate part of the full and new moon sacrifices. They both are therefore, subordinate parts of the new and full moon sacrifices but coordinate *inter se*. Amongst themselves, they are independent acts.

When a subordinate act has an inseparable part under a principal, the subordinate inseparable part will be dependent on the subordinate which is directly under the principal, and will not be independent of it. As for instance, “*वार्त्रेचनी पूर्णमासेऽवृष्येदे, वृषन्वती श्रामावस्यायाद्.*” “They (two) recite *वार्त्रेचनी* verse on the full moon day and *वृषन्वती* verse on the new moon day.” These verses are recited with the ghee offerings on the full moon and new moon days respectively, they are, therefore, the subordinate parts of *Ājya* offerings; the latter are in their turn subordinate to the *Dars’apūrṇamāsayāgas*. The principle of mutual independence enunciated above does not apply; the subordinate parts will depend upon the other subordinate part of which they are the satellites, it is called *वार्त्रेचनी* principle or the principle of mutual relationship. It is contrary to the principle laid down above.

A sentence is complete when it does not depend upon another for the completion of its sense; as, for instance, *मुष्टीकरोति, धार्ययच्छति, दीधित भावेदयति, हस्तेऽयनेनित्ते, उपस्तराजिं स्तृणोति* “He closes his fist, observes silence, explains to the initiated. He washes his hands and arranges a seat of grass.” In the above example, we find different sentences complete in themselves not depending on each other for their sense though they are in close juxtaposition. They, therefore, denote several independent acts which are parts of a sacrifice.

Having discussed the mutual interdependence and mutual dependence, the author says that the cutting of the cakes into four belongs to a sacrifice which is held in honour of Agni alone. The preceding discussion leads one to apply the text “*आग्नेयं चतुर्षां करोति*” (he divides the cake to be offered to Agni into four) to all sacrifices in which Agni happens to be joint with another, as *वेदग्न* and *अग्नीषीम* sacrifices. The author says that the *Taddhit* form of Agni shows that the text is applicable only in the case when Agni is single.

## PĀDA 2.

The author now proceeds to explain the applicability of the Vedic mantras. Every Vedic mantra has its application. There is a Mantra “*वदिं देवदत्तं दामि*” I cut thee O! grass for the seat of God.” It is recited at the time of cutting grass for a sacrifice. The word ‘*Varhi*’ is used for grass in general and *Kus’a* in particular,



The former is the secondary sense and the latter is the primary sense. What is, therefore, the meaning of the word 'Varhi'? Should the mantras be recited on cutting every grass? The author says that words should as a rule be used in the accepted or the primary sense. The word *वर्हि* therefore, means the grass used in a sacrifice called *हुय* or *दर्भ*.

Sometimes the words in the mantras are used in the secondary sense, *गार्हपत्यं न्याय* - if the context so requires it. There is a mantra "निवेद्यन् संमन्त्रेण वेदूनां" वे० सं० ४. २. ५. ४; about it, it is said *वेदूनां गार्हपत्यमुचिष्यते* "They worship the domestic fire with the verses pertaining to इन्द्र. The वेदूनी verses are the verses "निवेद्यन्: & etc." in honour of Indra. In order to remove the inconsistency, the word *Indra* is used in the secondary sense and, therefore, means the *Gârhapatya* fire which is principal in the text.

The principle of the *Gârhapatya* applies to many cases. "इति ऋक्षदेवि Application of (T. B. III. 2. 5. S.) इति ब्रित्वाज्ज् चाहवति". "Come, *गार्हपत्य* principles. O! preparer of the offering' beating thrice, he invites." Which is principal here whether beating or inviting? According to the *Gârhapatya* principle, inviting or calling on the sacrificer's wife to come, is principal and beating of the mortar with the pestle to indicate time for coming is subordinate. The mantra, therefore, applies at the time of invitation.

"उत्तिष्ठत् उन्वासादिदानीद् विहर" T. S., V. 3. 1. 2.

"Rising up, he says, O! kindler of fire, carry fire." In the above passage *rising* is principal and carrying of fire is subordinate. The mantra, therefore, applies at the time of rising.

Similarly in the mantra "प्रवक्ष्युदेति वषट्पिबति" "Observe the vow" saying this, he breaks silence" *breaking silence* is principal and *observing the vow* is subordinate. So the mantras under the *Gârhapatya* principle will be read at the completion.

प्रस्तारं हव्यम्याव "हूत्वादेन प्रस्तरं मरयति" "He throws grass in the fire with हूत्वाज्".

The grass when brought from the jungle and spread on the altar, is called *Prastara*. When the sacrifice is over, the grass so spread is no longer necessary but nothing belonging to the sacrifice is thrown away. The grass which is no longer required is ceremoniously thrown in the fire at the end of the ceremony with the recitation of the *Sûktavôka* verses which are given in the T. B. The throwing of this useless grass is called *प्रतिवत्तिर्जन* (final disposal). Now the question is, which is principal? The *प्रस्तरं मरय* or throwing of grass in the fire, because the

हूकवाक being in the instrumental case is for the purpose of the प्रतिपत्ति कर्म. The throwing of grass serves two purposes that is the प्रतिपत्ति कर्म is performed and the grass is finally disposed of. This kind of serving two objects by one act is called प्रस्तर प्रहरणम्वाच.

When it is said that the Sūktavāka should be recited, it does not mean the whole of it which goes under the name of Sūktavāka; **हूकवाक.** but only those mantras which are pertinent should be recited.

The mantras that are recited from the Sūktavāka on the occasion of the full and new moon sacrifices are also called Sūktavāka. It is a figure of speech called Synecdoche.

यान्या and अनुवाक mantras are given at one place and the काम्येष्टि (the desire accomplishing sacrifice) is described at another place in the T. S.; their connection can be determined by स्मिं, म्म and चकार्वा. Means of interpretation.

There are certain mantras which are called आन्नेय, ऐन्द्र and वैष्णव they are to be determined by the चकार्वा or classification made by the Rishis. You cannot choose any mantra in which अग्नि, इन्द्र or विष्णु occurs.

Anuvāka mantras are many; their applicability depends upon the purpose and sense they denote. They are to be transferred forward and backward according to the circumstances. They are coordinate sentences they do not constitute one whole sentence. Anuvākas are in the nature of compound sentence.

When the mantras constitute one whole i.e. the sense of the one cannot be detached from another, they will be considered as one complex sentence. Complex sentence.

When the mantras in honour of one deity are applied to another deity, they will be adapted by the principle of ūha to suit the deity. See the mantra quoted at p. 105. Mantras are to be adapted to suit the deities.

The subject of ऊह naturally leads one to discuss the mantras in connection with the drinking of Soma juice. In an अग्निष्टोम sacrifice, there are several पयस cups full of Soma juice. The priests called वैश्रावस्व, द्राक्षप्रावस्व, श्री, पोत्र, नेष्टा and अग्नीष्व who are called hotriakūs help in offering and drinking Soma juice. The Soma juice is collected in the पयस cups. It is to be offered by pronouncing वष्ट and अनुवष्ट; Principle of ऊह applies to अनुवष्ट cups.

first Indra is invoked by hotā by taking juice in a cup and by pro-

nouncing Vaṣaṭ ; then the hottrakās after taking fresh Soma juice in the cup in which there is residue left, offer it to different deities by pronouncing अमुषष्ट. The juice thus taken second time is called अमुनीव.

The नैरावरुण offers the juice to Mitra and Varuna after reciting. मित्रं वरुणं इवामहे " अ० वे. १. २३. ४., ' we invoke Indra ' then ब्राह्मणार्थेयी to इन्द्र after reciting "इन्द्रं त्वा वृषमंत्रव" अ० वे. ३. ४. १ "we invoke thee Indra, a bull" then पीठा न सवतः after reciting " सवतोवस्वदिष्ये " अ० वे० १. ८६ १. " Maruts in whose house," then नेष्टा invokes स्वष्ट and the gods ' wives with " अग्नेपत्नी-रिहा वद " अ० वे० १. २२. ९. " O Agni, bring the wives here." Then अग्नीष makes an offering to fire after reciting " उषानाव वषानाव " अ० वे० ४३. ११. " To the eater of a bull and the eater of a barren cow ". After the invocation of the deities, the soma juice is drunk by adapting the mantra in honour of Indra quoted at page 105. According to the principle of Ūha as laid down above, the names of different deities will be substituted in place of Indra but the view of the author is that the names of the different deities along with Indra will be recited by reason of the residue

उपलक्ष्य of the juice left in the cup originally offered to इन्द्र. This principle is called upalakṣaṇa because Indra is mentally associated with the deities that come after him.

The principle of upalakṣaṇa as enunciated above does not apply to the drinking of Soma juice in a पालीवत cup, because in it the juice is transferred from other vessels.

The principle of उपलक्ष्य does not apply when any god is invoked in drinking in company with another god, the reason is that another god who accompanies the principal deity is subordinate to him.

यष्टकार is not a deity and the principle of उपलक्ष्य does not apply to it.

The general rule is that every oblation is accompanied by a mantra ; but where Indra is not invoked, drinking is done without any mantra ; but ' Etis'ayana's ' view is against it. When Soma is drunk from the Aindragna cup, no mantra is recited.

Every mantra that is recited has a metre but when mantras of different metres are recited while drinking Soma, it does not necessarily follow that no mantra is to be recited at all.

## PĀDA 3.

The peculiar quality of a Veda which is its *differentia* governs the Peculiarities of the Veda mantras contained in it; the peculiar quality of the Rigveda and Sāma Veda is that the govern the mantras in it. mantras belonging to them are read aloud but the mantras in the Yajur Veda are read low. If a mantra from the Rig Veda or the Sāma Veda happens to be in the Yajur Veda, it will, therefore, be read low.

If the ceremony to be performed belongs to the Yajur Veda and the The Veda to which ceremony belongs verses recited are from the Sāma Veda, the verses regulates the reading of a mantra. ceremony belongs regulates the recitation of the mantras. As, for instance, अग्न्याधान is a ceremony belonging to the Yajur Veda but the verses in its performance are recited from the Sama Veda; they will under this rule be read low.

The author then proceeds to explain अग्नि, सिंग, पायय, प्रकरण, क्रम and Modes of interpretation. अग्न्याधान; the one preceding prevails over the following. All these have been fully explained in the preceding pages.

When any sentence or word is transferred forward or backward Principles of उत्कर्ष and अपकर्ष explained. where it is appropriate, it is called उत्कर्ष or अपकर्ष, as for example, the transference of twelve Upasadas to the अग्नि sacrifice; the transference of Pratipada mantras to कुलावयय where their transference is fit and proper. The principle of Utkarṣa does not apply to the tail of an animal which is ordained to be offered in अग्नीर्चयय in the context of the अग्नीर्चयय. The principle of उत्कर्ष does not apply to संतदन i.e., joining of the two stones for pounding the सोम and extracting the Soma juice from it; the text quoted at p. 118 applies to one of the Sansthās in a अग्निष्टोम and the word अग्नीर्चयय means, the Soma twig, the knots of which are very strong or innumerable.

“In the first sacrifice, the प्रथम ceremony is not to be performed... अग्निष्टोम sacrifice is first of all the sacrifice.” Does the prohibition as to the performance of प्रथम relate to the अग्निष्टोम sacrifice? The author's view is that you are to interpret the whole text quoted at p. 120. It means that the प्रथम ceremony is not to be performed when the first Sansthā of the अग्निष्टोम viz., अग्निष्टोम is performed.

The offering of flour is ordained to be made to इषा in the context of दस्यं पूर्णमासयाम् but no offering is made there. Flour offering to इषा in the चातुर्मास्य ceremony. The चातुर्मास्य ceremony which is the modified form of the said Iṣṭis will have the offering to Pûsâ though it is mentioned in the context of the full and new moon sacrifices. The food of Pûsâ is flour because he is toothless; hence in charu (boiled rice) offering, the flour of rice is boiled and offered. In पुत्तोद्वास (cake) offering there is already flour. The flour is offered to Pûsâ when he happens to be alone but not when he is a member of the dual deity.

In order to elucidate the above discussion, I may here describe what Agniṣṭoma is. The Dars'apûrṇamâsâs are ऋग्भिष्टोम described. the models of all Iṣṭis and the Agniṣṭoma is the model of all Soma sacrifices. The Dars'â and Pûrṇamâsâs are also the models of the Agniṣṭoma. The former are simple sacrifices while the latter are complex ones. The Agniṣṭoma is the model of all the complex sacrifices.

The whole ground where it was performed was called Deva Yajana; Sacrificial ground. there was an altar for the sacrifice called Uttara Vêdi. A pandal was erected where different priests उत्तरवेदि. took their seat according to the place allotted to them and kept the fires burning. In the pandal, a branch of a fig tree was fixed into the ground. Outside the pandal there were two Havir धाना cart; in one there was Soma creeper and in the इदिधान. other, there were materials for the purpose of the sacrifice. माघीमव्यंज. They were taken from the Prâchînavams'â in the west to the Uttaravêdi in the East. In the North of these carts there was a place to keep the Soma. (See Fig. I. Frontispiece.) The Adhvaryu took his seat in the south east of the pandal, the Agnîdhra priest took his seat in the north east.

The Prâchînavams'â or the old altar was erected like an ordinary altar for the performance of the Dars'apûrṇamâsâ Yâga in the west and the Uttaravêdi as said above was to the east of the stand for the Havirâhâna carts and the place for taking down the Soma creeper from the cart. To the east of the Uttaravêdi, there was the sacrificial pillar called Yûpa topped up with Chasâla.

There were three fires in the extreme west; there was the Gârhapatyâ or domestic fire which was worshipped daily; to the West was the Âhavanîyâ fire in which offerings were made on ceremonial occasions; to

the south was the Dakṣiṇāgni to propitiate the Rākṣasas and the departed souls. A Dīkṣita or the initiated one had to appoint the following priests for the performance of the Agniṣṭoma viz., ब्रह्मा, होता, मैत्रावरुण, अध्वर्यु, प्रस्तोता, उद्गाता, प्रतिहर्ता, प्रतिप्रस्थाता, नेष्टा, पोता, अच्छावाक, अग्नीध्र, आत्रेय, सदस्य, व्रतप्रद, यावस्तुत्, उन्नेता, शामिता and सुवह्मण्य. The sacrificer and his wife also took part in the Agniṣṭoma sacrifice. It was the first stage.

After the priests' appointment, preparation of the ground and arrangement of the sacrificial utensils and the materials, the Yajamāna was shaved and the nails of his wife were pared. They then took their bath, which was called अशुदीषा. It was the second stage.

Thirdly दीक्षणीयेष्टि was performed; Puroḍāś's cakes were offered to Agni and Viṣṇu. The sacrificer is supposed to be reborn. He was wrapped up in a deer's skin and his wife was clothed with grass. He was bound to observe a vow of not telling lies, not speaking much and of practising austerities. Fourthly the sacrificer had to procure means of performing the sacrifice, as for instance, gold, silver, cloth and cattle.

Fifthly प्रायश्चीयेष्टि was performed. It consisted of the offering of ghee and boiled rice in the fire; four gods were worshipped प्रायश्चीयेष्टि पयसांस्वस्ति, अग्नि, सोम and सयिता in the यज्यामंत्र from Rg. V. X. 63. 15 and 1. 189. 1.

The sixth stage is पदचर्या; a cow with which Soma was purchased was made to walk and the यजमान followed her. At the seventh step she went away and a line was drawn with a wooden sword on the three footsteps and ghee was poured on the line with the recitation of a mantra.

Seventhly, Soma was purchased ceremoniously and then it was brought as a guest of respectable position; an आतिथ्यदान was performed with the mantras.

Eightly, the Tanūnāpta ceremony in which both the priests and the Yajmāna solemnly undertook to assist one another in the performance of the sacrifice, was performed.

Then, ninthly, the sacrificer sprinkled water on the Soma twigs to keep them wet and fresh; this ceremony was called आप्यायन. After this the 10th stage was reached, all the priests folded their hands in respect and made an obeisance to heaven and earth. It was called निन्दय.

Then, eleventhly, the Pravargya ceremony was performed, provided it was not the first performance. Two pegs were driven into the ground; a cow and a sheep with their young ones were tied. Two altars in which fires were kindled were constructed. An earthen vessel called **महावीर** consisting of three bowls piled upon one another contained the milk of the cow and the sheep mentioned above was heated. Then the milk oblations were made in the Gârhapatya fire of the Prâchinavêdi twice a day.

**उपसद** After this followed the twelve upasad homas; this was the 12th stage in the Agniṣṭoma.

All these ceremonies up to this stage were performed in the Prâchinavams'a. It consisted of the **गार्हपत्य**, **साहयनीय** and **दक्षिणाग्नि** fires in the extreme west. To the east of the Prâchinavams'a, there was constructed the **उत्तरवेदि**. It was called Vedikaraṇa and was the 13th stage in the sacrifice.

To the east of the uttaravedi, there was a sacrificial post where an animal was tied and killed. A ceremony was performed upon the animal which was then tied to the post and killed. Its flesh was offered to the fire and was also partaken of by the priests. **अग्निषोम**, **सवनीय** and **अनुषुक्** animals were killed and offered in an order. There was a special place for extraction of Soma juice. It was called uparava. Water was sprinkled upon the Soma twigs and a large quantity of Soma juice was extracted; jars were filled up with it. It was then offered to fire. It was called Grahaprachâra. The Soma juice was then drunk from the same cup by the priests in a systematic order by singing songs. It was called Samâkhyâ. It was the fourteenth stage in the Agniṣṭoma.

**उत्तरवेदि**  
[Extraction of Soma] **उत्तरवेदि**  
**उत्तरवेदि**  
The Soma juice was then drunk from the same cup by the priests in a systematic order by singing songs. It was called Samâkhyâ. It was the fourteenth stage in the Agniṣṭoma.

After this, the balls of rice were offered to the ancestors who were remembered. It was the 15th stage in the Agniṣṭoma. The last stage was the **उदयनीवेदि** oblation, it resembled the **प्राचीवेदि** and the **पश्चादग्नि** in it were in the reverse order. It is also called **उदयनीय**. This is only bird's eye view of the **वेदव्यास** which has been described in detail in chapters VII to XI of Kâtyâyana Śrauta Sûtra. Mr. Kupṭe is of opinion that it was an emblem of the departure of the ancient Âryans from Central Asia their home, to the Panjâb where they settled. It is very probable.

## PÂDA 4.

This pâda opens with the sacred thread and an important discussion about the interpretation of a Vedic text is raised. **अथैव वीत** explained. It is necessary to explain what a sacred thread is. A single fine thread is taken; it is plied with two other fine threads and made into one. Such three-fold threads are taken equal to the size of man's hand stretching full length from the shoulder to the pit formed by the thumb with the index finger. There is a knot at the extremity; it is called *Brahmagranthi*. After the *Upanayana* ceremony is performed, it is always worn by a twice-born hanging from the left shoulder to the right side under the right arm pit. When attending the call of nature, the sacred thread is put on the right ear by encircling it round the head so that it might not be spoiled while performing ablutions. The wearing of the sacred thread resembles the tying of the girdle **कुश्टि**. round the waist (*Kuṣṭi*) amongst the *Pârsis*.

There is a text in the *Adhvaryukāṇḍa* of the T.S. quoted at p. 124 with its translation. It is in connection with the context of the new and full moon sacrifices. The context (*प्रकरण*) as explained in the preceding pâda shows that the sacred thread is to be worn in a peculiar fashion when certain ceremonies are to be performed; but the text shows that the description as to the different modes of wearing the sacred thread is by way of *Arthavāda* (supplement) to the *Vidhi* contained in the concluding part of the text. The text must prevail over the context and the custom of wearing the sacred thread in the *Upavīta* fashion is, therefore, in consonance with the Vedic text.

The same principle of interpretation applies to the text relating to the division of the directions and the different texts quoted at p. 127. They need not be repeated here as they are fully explained there. Next we come to the text which prohibits telling lies and which occurs in the context of the *हर्म्यार्गभाष्य* "मानुषं पदेत्" "Do not tell lies". Here it will not be amiss, if I explain the 'कृत्यधर्म' and 'चतुर्थधर्म' terms used in the *Mīmāṃsā*. The *Kratudharma* rules are those, the observance of which is binding during the performance of a sacrifice; while the *Manuṣyadharmā* rules are the rules which are always to be observed by a man during his life; they may be rules of conscience *i.e.*, moral precepts or social rules. To the latter class the term *quasi* law of the modern legal terminology may be applied. The former may be



compared to the positive rules of law. It is the duty of a man not to tell lies in his life, it is a rule of conscience: but no law court will punish him for acting contrary. But when he tells a lie in a law court after the administration of an oath, he shall be liable to be punished. Similarly the text quoted in the beginning, is from the context of the Dars'apūrṇamāsayāga. It is a Vidhi rule to be observed strictly during the performance of the sacrifice and the breach of it entails a penalty in the shape of a penance. Keeping the above distinction in view, the author accumulates instances of action belonging to the ethical and liturgical codes as for example the rule as to yawning is liturgical while not assaulting a Brāhmaṇa is moral and social. Not talking with a woman in her menses or not taking food touched by her are rules belonging to man's conduct in life. So also wearing gold ornaments is a social rule. Offering of oblations in connection with victory or sovereignty, performance of अश्वमेध or वसुदेहि as a penance and offering of oblations to Soma and Indra on vomiting Soma juice in a sacrifice by the sacrificer are all liturgical.

The author then proceeds to describe the offering in connection with the Proḍās'a cakes. They are divided into two, to facilitate the offering to the fire. They are thus offered in parts and the remaining portions that fall from the cakes are offered to Sviṣṭakṛit, forming what is called Pratipatti Karma in the Mīmāṃsā. The residue of the cakes are distributed amongst the priests and the sacrificer as presents.

The distinction that is drawn between अनुवचन and ऋचन does not necessarily lead one to hold that the rules of the former class are binding only in common life and while those of the latter class are binding only when one is performing a sacrifice. If that were so, it would lead to much confusion.

The अनुवचन consists of the social and moral rules which bind a man always during his ordinary course of life but the ऋचन are those rules which are binding while one undertakes to perform a sacrifice and the breach of which entails a sin removable by the performance of a penance. If a rule is social or moral, it does not necessarily follow, that it cannot be liturgical; and *vice versa*.

I may here note that Mr. Kunze in his learned summary has drawn much upon his imagination in depicting the ancient Aryan society. There is no foundation for him to suppose that the controversy raised in the Adhikaraṇas

relates to the real controversy between the followers of Buddhism and Vedism. He has been perhaps misled by Kumārila in whose time the controversy between the two schools became very keen and real. Jaimini's Mīmāṃsā is anterior to the rise of Buddhism.

There are some sūtras given in the appendix by me ; they are considered spurious and therefore find no place in the authorised edition of the Mīmāṃsā.

## PĀDA 5.

We have seen in the preceding Adhikaraṇa that a पुरोडाश cake after its division into two parts was offered to अग्नि; the residue was given to the priests for food and offered to स्विष्टकृद्. They constitute what are called remaining rites ; the portion that was given to the ब्रह्मा priest was called प्राग्विन्न and the portions given to other priests were called इडा. Lastly the portion was offered to स्विष्टकृद्. Now this naturally leads one to enquire whether such division applies to the ghee contained in the vessel called पुष्याग्न्या. The author says that as the ghee is for the whole sacrifice, there is no residue left and therefore no performance of the remaining rites with it. Similarly, in the चाकं प्रस्थाप्य, there being no residue left in the पुष्या vessel, the remaining rites were not performed.

In the सूत्रावलि sacrifice where cups full of milk and wine, were drunk, no residue was left ; so no remaining rites consisting of प्राग्विन्नमन्त्र, इडामन्त्र and स्विष्टकृद् were performed. In चर्वण्युष्ट they are performed. In चर्वण्युष्ट where a cake was made, the remaining rites were performed only once but not with each oblation.

In a ज्योतिष्टोम sacrifice while Soma is drunk, there happen to be two cups consecrated to Indra and Vāya ; as Soma is offered twice, so there will be residue twice : accordingly there will be drinking twice.

As said above, Soma-juice was profusely extracted in a ज्योतिष्टोम sacrifice ; it was purified by recitation of mantras. It was then filled in several cups and offered to the fire with the पात्रा मंत्राः. The residue was then drunk as appears from the text quoted at p. 146.

Having established that the residue of the Soma juice was drunk, the next question to be determined is the person or persons entitled to drink it. The persons entitled to drink residue.

चमची.

The चमची priests are entitled to drink the residue of Soma juice. चमच is a cup in which Soma was kept for drinking; होत्रा, ब्रह्मा, नैत्रावरुण, द्राक्षपाश्वरी and अग्नीध्र are called चमची.

उद्गातृ group entitled to drink.

All the priests of the उद्गातृ (singer) group are entitled to drink; because they sing Vedic psalms in the sacrifice. The ग्रावस्तुत्र was entitled to drink from हारियोन्नन cup only. All the priests who perform Homa and extract Soma are entitled to drink Soma. It was drunk after pronouncing Vasaṭ. The वाजयन्त्रस were recited when the Soma juice was offered to the fire. The pronounciation of Vasaṭ entitled one to take the first sip from the चमचा cup. It was Hotâ who pronounced the Vasaṭ and was, therefore, entitled to drink first. He also reads

Who is entitled to a first drink?

वाजवा mantras but that did not entitle him to the first drink, because in his absence, the sacrificer used to recite वाजवा.

Invitation in the form 'उपहूत उपहूतस्व' 'you who are invited, invite'.

Invitation.

The reply was also given in the form 'उपहूत' 'invited.' On this, the priests used to drink the Soma from the same cup.

होत्रा and ब्रह्माना entitled to the sacrificial food.

Both the Hotâ and sacrificer were entitled to the sacrificial food as they used to recite the Yâjyâs.

There was a mixture called फलचमस; it was prepared by taking young sprouts of an Udambar tree, pounding them and mixing them with curd. It was a substitute for an offering to the fire and was also drunk like Soma juice.

फलचमस explained.

There was a ceremony called दशपेव in connection with रात्रिहूत sacrifice. It was a substitute for a सोमयाग. There were hundred Brâhmanas and ten cups of Soma juice; each ten carried one cup in procession to the seat and then the juice was drunk ceremoniously. Though रात्रिहूत was a sacrifice performed exclusively by a Kṣâtriya king, yet the procession consisted of Brâhmanas alone.

PĀDA 8.

There are three kinds of Vedic texts (1) **अनारम्भविधि** scattered texts which belong to no context; (2) **प्रकृतिवाक्य**, texts laying down the procedure of a model sacrifice (3) **चोदकवाक्य**, texts showing the relationship between the model and modified sacrifices.

There is a Vedic text **यस्व खादि रःस्रुवो मयति खंदसाभेदर वेना यदति सरसा अस्व आहुतयो भवन्ति.....यस्वपर्णमयी जुह भवति नपापरलोकांश्चकोति** "He whose ladle is made of खादिर wood offers the oblation with the juice of the Veda; his offerings become full of juice.....one, whose जुह is made of पर्ण wood does not hear evil news." The above quoted text belongs to no particular context and is in the nature of **अनारम्भविधि** applies to the model sacrifice. **अनारम्भविधि**, a general statement. *Prima facie* such texts ought to apply to the context of all the sacrifices in general but our author having discussed the opposite view, has laid down as a rule that **अनारम्भ** texts apply to the model sacrifice only.

The distinction is like that of a general and a particular statement. The **अनारम्भविधि** are like the general statements belonging to no particular context. If there were no rule of the चीनांश the general statement will apply to all. Accordingly, the author has restricted the application of the **अनारम्भविधि** to the model sacrifice.

When there is a text already applicable to the model sacrifice and there is also an **अनारम्भविधि**, the latter will apply to the modified sacrifice. In a conflict, **अनारम्भविधि** applies to the modified sacrifice. In this state of conflict, apply to the modified sacrifice; as for instance there is a text laying down fifteen Sāmadheni verses in the model sacrifice and there is an **अनारम्भविधि** which enjoins seventeen Sāmadheni verses. According to the general rule laid down above, the **अनारम्भविधि** will apply to the model sacrifice; according to one text there are 15 सामधेनी verses and according to the other there are 17 सामधेनी verses in the model sacrifice; in this state of conflict, the general rule will be relaxed and the **अनारम्भविधि** relating to the seventeen Sāmadheni verses will apply to the modified sacrifice.

The special rule will not apply when there is a reason to deviate from the text applicable to the model sacrifice. When there is a special reason both texts will apply to the model sacrifice. "यममेन ययः मययेद । गोदाहनेन पशुकामश्च मययेद." "Carry water with the spoon; one desirous of cattle should carry water with the गोदाह्न vessel." The texts are read in connec-

tion with the दृश्य पूर्वनासवागः. There is apparently a conflict between the two texts, but there is a reason given why the water should be carried in a गोदेहन vessel: it is a desire to possess large number of cattle. So both the texts will apply in the model sacrifice. In this view, the first text contains a general statement and the last contains a particular statement applicable in the particular circumstances.

From the context it appears that the अग्न्याधान is for the performance of पयसानेष्टि is for अग्न्याधान. a पयसानेष्टि but in reality the पयसानेष्टि is performed for keeping the sacred fire fresh; if there were no अग्न्याधान, there would be no पयसानेष्टि; the former is prior to the latter. The latter is, therefore, subservient to the former.

The अग्न्याधान will be connected with the model sacrifice under the general rule laid down above but as it is a preliminary act in a sacrifice, it therefore applies to all the sacrifices.

पयसानेष्टि performed in an unconsecrated fire. The पयसानेष्टि related to the model sacrifice as cause and effect, is performed in the unconsecrated fire.

The sacrificial animals are of three kinds (1) अग्निदीमीय (2) सवनीय and (3) अनुवृष्व. They are described in the context of अग्निदीम संस्था of the ज्योतिष्येय; the sequence prevails over the context. पयसिचि, viz., preparatory ceremonies such as carrying the animal to the sacrificial ground, tying it to a peg, suffocating it to death and dissecting it are described in the context of the सवनीय animal.

According to the principle laid down above, the पयसिचि will apply to the सवनीय animal, but on the contrary the अग्निदीमीय animal is killed on the day called शीयवस्य्याह (a day before the extraction of Soma juice) and the सवनीय animal is killed on the मूत्याह (the day on which Soma juice is extracted.) Though the context is stronger than the sequence, yet here the sequence will prevail over the context being useless and not applicable.

There are certain ceremonies performed upon a cow before she is milked; she is driven to the forest for grazing, with a branch of a tree and praised. Ceremonies in connection with milking a cow should be performed twice a day. According to the sequence relied on above, the ceremonies are to be performed only at the time of milking her in the evening but not while milking her in the morning. Because the ceremonies are described in one context, they will apply to both the milkings which are indispensable for the preparation of curd.

Washing of the cups  
in each चदन.

Similarly the washing of the cups of Soma juice should be done in each *savana* namely, प्रातःचदन, माध्यदिन चदन and सायंचदन.

Though by the context, the description of a bridle applies to the *अग्नीवीचीय* animal, yet as the Vedic sentence makes it applicable to all the sacrificial animals, the sentence prevails over the context. A horse cannot be carried to the post of slaughter without a rope or a bridle. It, therefore, stands to reason that the description of a bridle should apply to the rope of every sacrificial animal.

The *Ams'u* and *Adâbhya* cups are described in connection with the *upasad* which is distantly connected with the *Jyotiṣṭoma*. The washing of the cups is mentioned in the context of the *Jyotiṣṭoma*; but by the force of the *Vākya* the washing etc., will be performed on the *Ams'u* and *Adâbhya* though distantly connected with the *Jyotiṣṭoma*. The general statement will prevail over the particular statement contained in the *Prakarāṇa*.

Ceremonies in connection with चित्रिणी apply to all the bricks used in an अग्निचदन.

Similarly the ceremonies described in connection with चित्रिणी and चित्रिणी in a different context apply to other bricks which are used along with them in the *Agnichayana* ceremony. The *Vākya* prevails over the context.

Soma ceremonies should not be performed on the फलचमस.

The ceremonies which are performed upon *Soma* should not be performed upon a फलचमस being a special preparation in the special case of a drink prepared for a *Kṣattriya* or a

*Vais'ya*. The *Soma* juice is exclusively drunk by a ब्राह्मण. But the ceremonies shall be performed on the substitute whether directly mentioned or not, because the latter represents the principal for all intents and purposes. The case of *Soma* and फलचमस is different; the former is the model of the latter; they, therefore, stand in the relationship of a model and a modified sacrifice.

Whatever minor ceremonies are performed in the च्योतिष्टोम shall also be performed on its modifications; they are अग्निष्टोम, अथवाग्निष्टोम, उक्थ्य, दोहरी, अतिरात्र, अहोरात्र and चक्षुषेय. They are of समानविधान in the language of नीमांसा i.e., what is laid

Minor oblations of the च्योतिष्टोम also apply to its modifications.

down in connection with the model sacrifice will apply to the modified sacrifice by the वेदक text. The ज्योतिषोक्तम् is the नित्यकर्म or a duty which should be performed. The modified sacrifices are the काम्यकर्म or causal; they are performed with a certain object in view.

It will be better if I explain here the nature of the modified sacrifices which are called संस्था. The word Samsthā means संस्था explained. a stop. In big sacrifices Stotras or verses from the Veda are read and an arbitrary stop is made to mark the completion of a Stotra. It corresponds with the *sipara* of the Quran which is finished within 30 nights of the Ramzan by reading one *para* a night.

The Agniṣṭoma is both a model and modified sacrifice. When it is performed with a certain object in view, it is a modified जग्निपटेन. sacrifice. The model sacrifice is indispensable and the modified sacrifice is optional. It has twelve Stotras. The last one is called जग्निपटेन, hence the name of the sacrifice.

The इक्य संस्था consists of the whole जग्निपटेन sacrifice with three इक्य संस्था more stotras in addition to the twelve stotras of the जग्निपटेन and on the completion of the 15th stotra, the 16th stotra is commenced which forms the षोडशी संस्था.

After the performance of the षोडशी, twelve stotras are recited at night three times and the स्तोत्र called अक्षिरात्र. This constitutes अक्षिरात्र.

According to some, these are the real modified forms and the three others mentioned above are included in these four Samsthās.

षत्वभिष्टोम. The अग्निष्टोम, उक्य and षोडशी स्तोत्र being repeated along with the जग्निपटेन sacrifice, constitute अत्यग्निपटेन sacrifice.

वाजपेयः. When after the performance of the षोडशी sacrifice वाजपेय स्तोत्र is recited, it is called वाजपेय sacrifice.

When the whole अक्षिरात्र sacrifice is performed and in addition to the stotras recited three times, there is a recitation of three अक्षिरात्र. stotras for the fourth time, it is called अक्षिरात्र.

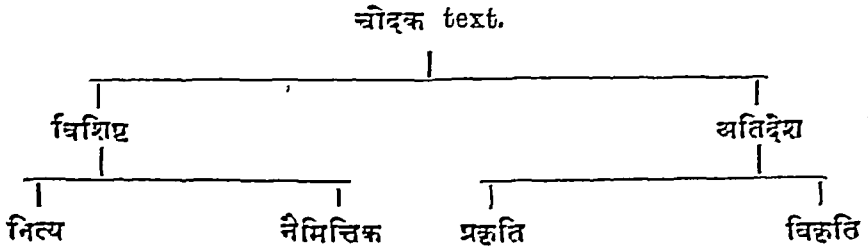
From the above analysis, it is clear that the संस्था are only the modifications of the ज्योतिषोक्तम्; the minor oblations that are performed in a ज्योतिषोक्तम् shall necessarily be performed in the modified sacrifice as well.

From the above summary, we see how the author has explained a वेदक texts explained. general and a particular sentence and their connection by means of a वेदक text. वेदक

text is that which connects a general sentence with a particular sentence. It is either विशिष्ट or अतिदेश. A विशिष्ट text makes an original statement and supplies information necessary for its application. An original statement may prescribe an act which may be obligatory or optional. The former is नित्य, the latter is नैमित्तिक.

Division of the चोदक texts. अतिदेश lays down that a particular act or sacrifice should be performed like another act or sacrifice; the former is विकृति and the latter is प्रकृति.

A *chodaka* text is, therefore, indispensable for determining the model and modified sacrifices, and the relationship between the parts and their whole and ; it is helpful in determining which actions are parts of a whole and what action is a whole in relation to its parts. The following table will explain fully.



### PĀDA 7.

Now we come to the Angas. They are of two kinds आराधुपकारक and चरित्रव्योपकारक. They have been fully explained at p. 170 and also previously in the introduction. They are like division and sub-division.

The author lays down a principle which corresponds with the well-known Maxim of Aristotle in logic viz., *dictum de omni et nullo*. As for instance, the purificatory ceremonies of the materials are described in the context (प्रकरण) of दमं पूर्णमासवाग by a वाक्य (sentence), the details described in connection with the दमं पूर्णमासवाग will apply to their parts. The purificatory ceremonies have been performed on दमं grass in the दमं पूर्णमासवाग ; पिटपिटुवाग is its subsidiary part, so there will be no necessity of performing the purificatory ceremony on it again.

The ceremonies performed on a material in a principal enures for the benefit of all its parts.



In a sacrifice, there are the activity or effort of the यजमान, the result that accrues to him and the subsidiary Purificatory operation on actions that lead to the accrual of the result. a sacrificer.

As the sacrificer is the recipient of the reward of his action he has to undertake certain operations preparatory to make him a fit person to receive the reward. It is for the benefit of the principal act.

On the other hand, the altar, and touching of धूपनासी and अनायस्या offerings with Chatuhotri and Panchahotri mantras are for the benefit of the principal through its divisions and subdivisions; they are, therefore, सन्निपत्योपकारक in the language of the Mīmāṃsā, while the Dikṣā and Dakṣiṇā are directly for the benefit of the whole sacrifice and are, therefore, Ārādupakāra.

The Vēdī is not an anga (part) of a sacrificial post (दृप); it is a particular space marked out; so also the Havirdhāna Places. is a place where Soma juice is extracted and where the Havirdhāna cart stands. A sacrificer is principal because he reaps the fruit of a sacrifice; he, therefore, offers the main oblation, and the

priests engaged by him perform the subsidiary actions. Priests. There are 16 R̥itviks or priests as given at p. 180. The Chamasādhvaryus are ten in number and they have been already described previously in the introduction. A S'amitā and an Upaga priest are not separate; an ordinary priest does the duty prescribed for a S'amitā or an Upaga. While on the other hand, a vendor of Soma is a separate priest.

A R̥itvik is a priest who performs a sacrifice in a season, the term ऋत्विक् is applicable to a sacrificer and the sixteen priests mentioned above. The term R̥itvik is not a case of अवयुत्ववाद but that of a परिचिह्नवा. For the difference between अवयुत्ववाद and परिचिह्नवा see p. 178. In a word, the term R̥itvik is not used in its general sense but in its restricted meaning.

The sixteen priests mentioned at p. 180 and the sacrificer make up 17 R̥itviks. 17 R̥itviks. Their functions and duties are different; one cannot perform the duty of another. Their duties are separately fixed; but the function laid down by a Vedic text sometimes overrides that which appears from the etymology of the word.

A Maitrāvaruṇa's duty is to repeat the प्रतोषवाक्य; an Adhvarya who makes an oblation from Chamasā cup is Chamasādhvaryu. If the sacrificer and the Adhvaryu are unable to use the Chamasā cups, the Chamasādhvaryus are engaged by the priests. Duties of a मैत्रवरुण. चमसाप्ययु.

When a sacrifice is described under a particular Samâkhyâ (classification), it does not thereby necessarily follow that the sacrifices to be performed by the priest after whom the Samâkhyâ is given; as for instance, the S'yenayâga is described under the heading (Samâkhyâ) of Audgâtra and the Vâjapeya is described under the heading (S'amâkhyâ) of Âdhvaryava. From the heading it would therefore, follow that Syenayâga is to be performed by an Udgâtri and Vâjapeya by an Adhvaryu, but it is not so. A direct text about the procedure is the guide in the first instance; secondly, the principal and its subsidiary parts are performed, under a Chodakâ text. In the absence of the direct and Chodaka texts the Samâkhyâ will govern the procedure.

From the above discussion, the author has clearly shown the difference between a principal and its parts; what benefits the principal directly is the Ârâdupakâraka and what benefits its parts, thus benefits the principal itself indirectly is the Sannipatyopakâraka. He has given illustrations of each class.

### PĀDA 8.

Keeping the distinction of the principal and subordinate as explained in the preceding Adhikaraṇa it necessarily follows that the appointment of R̥itviks is vested in a sacrificer but if there is a direct text, an Adhvaryu can also appoint a R̥itvik. As a sacrificer is the principal person in the sacrifice by reason of reaping its fruit, the purificatory ceremonies are to be performed on the sacrificer. are to be performed upon him.

**Austerities** Similarly austerities are to be performed by the sacrificer but if there is a direct text, a R̥itvik shall have to undergo a vow.

**Dress of a priest.** The priests are to put on red turbans and gold necklaces under a direct text.

**Desire accomplishing acts (Kâmyakarmas)** are connected with the sacrificer, because it is he who performs a sacrifice with a certain object in view; but if there is a direct Vedic text, a priest can have also his desire fulfilled.

The mantras are of two kinds, (1) करण मंत्र (2) and यजुर्न करण मंत्र; the former class of mantras regulates the procedure of a sacrificial operation, while the latter is chanted in the course of a sacrificial operation. The latter class as the आयुर्दा and the उपस्थान मंत्र though read in a chapter on ऋत्विक्, is connected with the sacrificer and therefore belongs to him.

The mantras twice repeated in two Kāṇḍas. There are mantras which are read in the यजुर्न and यजमान काण्ड; they are to be repeated by both the sacrificer and Adhvaryu.

A literate Yajamāna is to repeat the mantras himself.

The duties are not determined by the Kāṇḍas in which they are described; as for instance, washing of the Sacrificial work to be performed by the priests. sacrificial utensils is mentioned in the Yajamānakāṇḍa but it is to be performed by a priest who is specially engaged for the purpose.

*Locum tenens.* When a Hotā priest is officiating for an Adhvaryu, then another priest performs the duty of the former.

Adhvaryu is a general manager. An Adhvaryu is the general manager of the sacrifice; he passes orders: they are executed by an Agnidba.

A priest while chanting the Karana mantra recites यजग्ने-  
यवेर्दिव्येऽस्तु” T. S., (IV. 14. 1. “O! fire let  
there be my splendour in the offerings.” Though the  
priest uses *my splendour*, yet thereby he means his client's, splendour;  
he represents his clients for all intents and purposes. It happens every  
day in the British law court; a lawyer uses the same expression which  
would be appropriate in the mouth of his client. When an army is  
victorious every individual from the general down to the soldier in the  
army thinks it his own achievement. The principle is called यवेर्दिव्ये  
in the language of the Mīmāṃsā.

The reward of the Karana-  
mantra for the successful  
completion accrues to the  
priests. The reward of the principal act accrues  
to the sacrificer and the subordinate acts  
are performed for the successful completion  
of a sacrifice by the priests. The fruit of the  
subsidiary acts in the shape of the successful  
termination therefore accrues to the priests.

The purificatory ceremonies performed on the materials ensures for the benefit of the constituent parts primarily and for the benefit of the principal secondarily.

The purificatory ceremony performed on the materials subserves the purpose of the constituent parts and thereby that of the principal.

The principle of Apûrva or the extraordinary applies to model sacrifice ; if it were to apply to both the model and the modified sacrifices, there would be then two extraordinary principles which is absurd.

The Apûrva applies to the model sacrifice.

Where there is a direct statement about the application of a text it will apply there but it cannot be made applicable where its application is not mentioned.

In a conflict direct text prevails.

In a sacrifice, the grass brought from the jungle is sacrificially operated upon before it is used ; there is also a bundle of grass kept in reserve which is not so operated upon : it is called the परिभोजनीय. It is stated by a Vedic text that an altar should be covered with the purified grass but there is no provision for covering the vessel containing ghee with grass. In this state of conflict it is laid down that the altar shall be covered with the purified grass and the परिभोजनीय and विष्टुति, the grass placed under and above the ghee vessel should be from the परिभोजनीय grass.

A portion of a Puroḍāś'a cake is placed in the Indravāyu vessel which is not sacrificially operated upon ; it is the Puroḍāś'a upon which ceremonies are performed. Though the piece of the Puroḍāś'a cake is consecrated it is placed in the vessel upon which there is no necessity of performing any consecration ceremony.

The purificatory ceremony is not necessary on the Indravāyu vessel in which a slice of Puroḍāś'a cake is placed.

Low reading pertains to the principal.

Low pronouncing of mantras pertains to the principal in a Kāmyeṣṭi because it is the principal that leads to the object in view.

Old stored up butter in a leather bag is used in the performance of a S'yenayāga under the principle of sequence in lieu of Soma ; but it is not sufficient and so Soma is absolutely necessary. Under this state of affairs the stored up ghee is used in the constituent parts of the S'yenayāga. Agnyūdhāna being in another context is not a constituent part of S'yenayāga though it is a preliminary

act. All the constituent parts without an exception should be performed with ghee.

सवनीय cakes made of  
flesh in शक्यानामघ्न, There is a sacrifice called the Sākyañā-  
mayana which lasts for 36 years; in it the  
Savaniya cakes are made of flesh instead of  
rice flour as is usually done.

Mr. Kunze, the learned editor of the पद्मदर्शन चिंतनिका says that शक्यरत्नामघ्न and शक्यानामघ्न are the emblems of the migration of the Angiras and Sākya races into India. He is further of opinion that the traces of the ancient colonization by the Āryan and Angiras races in southern country are still found amongst the present Brāhmanas who call themselves Ayyars (शार्च) and Aiyangars (शार्चगिरि). It is a very plausible theory.

## CHAPTER IV.

### PĀDA 1.

The author proceeds to explain the Paraśśtha and the Kratvartha fully dealt with in the preceding pages of the introduction. Accordingly what secures a man's object to which he is naturally prompted is called the Paraśśtha and that which secures the object of a sacrifice is the Kratvartha. Accordingly the ten sacrificial weapons enumerated at p. 202 are for the objects of a sacrifice, because from the use which is mentioned in that connection, it appears that they are with the object of the sacrifice; while the penances which deliver one from sins are for the benefit of a man.

It will not be out of place, if I mention the ten sacrificial weapons mentioned at p. 202 of the book. They are (1) रथ wooden spade or sword : (2) कपास potsherd (3) अग्निहोत्र हवनी sacrificial dish (4) रूर्प winnowing basket (5) कृष्णचर्म black antelope's skin (6) यन्त्र cudgel or pin (7) उतूषल moriar (8) कुक्कल pestle (9) दृष्ट stone slab or lower part of the grinding stone (10) उपर मूलर or upper part of the grinding stone.

(1) We are not in a position to determine the shape of the wooden sword or spade; we know from the text quoted at p. 202 from the वैचरीय चरित that it was used in digging an altar. A book called दर्शपूर्णमासप्रकाश has recently been brought out by the Ānandārama authorities at Poona showing figures of the sacrificial weapons. (See figure. of Vol. I.)

(2) कपास or potsherd has been fully described in the preceding pages. (See figures 2 in the दर्शपूर्णमास प्रकाश Vol I.)

(3) अग्निहोत्रहवली is described by Jhā at p. 268 of the Prabhākara School of the Mīmāṃsā. "It is made of *vikankata* wood 15 inches long with one end shaped either like the lip of the elephant or the beak of the swan or the tail of the crow, with a hollow 8, 5 or 4 *anguls* deep respectively; the rest being kept as handle; this is used in making the Agnihotra offerings." (See दर्शपूर्ण प्रकाश vol. 1 for its description and figure No. 3.)

(4) झर्ष or winnowing basket as is current in these days is made of twigs, for removing the husk mixed with corn. It is a common article of use and is still called by this name. It cannot be said with certainty whether the झर्ष used by the ancient Aryans has undergone a change but I believe it is the same. (See item No. 4 in दर्श पूर्णनाम प्रकाश Vol I.)

(5) कृष्णाग्नि black deer's skin was used under a mortar when any grain was pounded in it by a pestle to remove the husk from it (Ibid item No. 5.)

(6, उलूखल has been translated by the word mortar. The उलूखल or commonly known as ऊखल or ऊखली is made of stone and fixed in the earth. In it the grains are placed for pounding. It is a common article of daily use in an Indian household or in agricultural villages. The mortar which is used for pounding medicine is also called उलूखल or shortly खल. It is described by Dr. Girindra Nath Muhopadhyaya in the surgical instruments of the Hindus vol. 1 p. 318. See also Plato No. LXXXI figures 1 and 2 in Vol. II. (Ibid, item No. 7.)

(7) पुखल pestle. It is made of wood for the purpose of pounding rice or other corn to remove the husk from the grain. It is big and long; but in pounding medicine it is small and is also called खेयल. See the diagram in Dr. Mukerji's Surgical instruments of the Hindus Vol. II Plate LXXXI figures 1 and 2. (Ibid, item No. 8.)

(8) द्वपत् is a stone slab according to Kunṭe but it is the lower part of a grinding stone according to Keith. (Ibid, figure No. 9.)

(9) उपल is a muller according to Kunṭe and the upper part of a grinding stone according to Keith. (Ibid, figure No. 10.)

(10) यम्पा is a cudgel according to Kunṭe for the support of the stone slab and pin according to Keith. (Ibid, item No. 6.)

As to the numbers 8, 9 and 10. See the figures 4 and 5 in the plate LXXXI in the surgical instruments of the Hindus in Vol. II and their description at p. 327 of Vol. I of Dr. Girindra Nath Mukerji,

I agree with Kunṭe in holding that in ancient India when sacrifices were common and the be-all and end-all of the Hindu life was the performance of the sacrifices, the complex machinery of the grinding stones

was not known. There is no doubt that in Mahavagga VI. 3.2, the grinding stone is referred to thereby showing that in the time when Buddhism flourished in India, grinding mill was known. In the Sanchi Topes, however, we find the stone slab and muller. See Cunningham's Bhilsa Topes at p. 206. All these facts show that the stone slab and muller were used in preparing flour for which we have 'विट्' in Sanskrit. It is still called *pitthi* in vernacular. Any grain or pulse is first put in water; when it is sufficiently wet, it is pounded by a muller on a stone slab, the latter being raised at the top by means of a wooden cudgel. This process of pounding or grinding is still performed in India in the case of pulses.

Corn is converted into flour by means of grinding stones. They vary in different parts of the country. In the east the lower stone is fixed in the ground by means of an iron pin or *kili* and the upper stone moves round it on the lower stone. There is a hole in the upper stone in which there is wood fixed on the pin. The corn which is to be ground is put into this aperture and the upper stone is moved by the handle which is fixed in it. See figure 4 in the plate LXXXI of Dr. Mookerji's Surgical instruments of the Hindus. In the western part of India, the stones are placed on clay-made structure which is like a ditch round the stones. In this ditch-like structure flour is collected. I do not for a moment contend that the grinding stones were not known in ancient India; what I say is that the stone slab and muller appear to me to be more primitive by reason of their simplicity than the more complex machinery of a grinding mill. Be that as it may, I have explained both sides of the case.

A number in a noun is very important and conveys the oneness, duality or plurality of the materials. When a singular number is used, it means one only but does not include many. This principle is called परवेकत्वम्.

Gender. So also a gender in a noun is also very important. Masculine gender does not therefore, include feminine or neuter or *vice versa*.

The Apûrva has been explained in the preceding pages of the introduction. The principal act secures it, which is called the main Apûrva. The subsidiary parts of an act help in securing it: every one of them conduces to the main Apûrva. They produce visible effects and also the minor Apûrvas leading up to the principal Apûrva. Take for instance the Prayâjas; they are minor

parts in a sacrifice but they produce some invisible effect in addition to the visible effect.

When in the performance of an act, two effects are produced, one of which is directly connected with the *वैषम्य* and *साम्य* explained. principal object and the other is not, it is a case of disparity (*वैषम्य*); but if two effects thus produced are directly connected with the principal it is then a case of parity (*साम्य*). As for instance, when curd is put in the heated milk, the latter is converted into curd and a watery substance of blue colour called *Vāji* (whey). The former is directly connected with the *सामिवा* dish but the latter is not. It is a case of disparity (*वैषम्य*). The holding of a staff by the *Maitrāvaruṇa* priest and the sacrificer, being connected with the main object is an example of parity (*साम्य*).

*वाजिन्याय.* In the above illustration of the *Vaiṣamya* we see that two substances are produced, the one is essential *प्रयोजक* and the other is non-essential (*अप्रयोजक*). The former constitutes a dish called the *Āmikaṣa* and the latter is useless. It is called *वाजिन्याय*.  
*प्रयोजक and अप्रयोजक explained.*

There are many other illustrations of *प्रयोजक* and *अप्रयोजक*. A Soma illustration of the is purchased with a cow of one year; before the purchase of *सोम*. bargain is struck, she is made to walk seven steps. The seventh step is like the fall of the hammer in an auction sale. Here the bargain or purchase of Soma is (*प्रयोजक*) essential and the walking of the cow is incidental (*अप्रयोजक*).

The potsherds are used for baking sacrificial cakes; but before the rice flour is kneaded into paste, the husk from the rice Potsherd. is removed by winnowing it with the potsherds. The chief use of a potsherd is for baking of the cakes; it is *प्रयोजक*. The winnowing of the rice with it is incidental *अप्रयोजक*.

Animal. In an animal which is killed for a sacrifice, the viscera and its flesh are *प्रयोजक* and blood and faecal matter are *अप्रयोजक*.

Sacrificial cake. The sacrificial cake which is offered to fire is principal (*प्रयोजक*) while slices cut off from it for a *Sviṣṭakṛit* offering are incidental *अप्रयोजक*.

In a *Vājapeya* sacrifice some animals are killed; in the morning all No ghee is required for the parts meant for offering are sprinkled sprinkling the omentum. with ghee; this process is called the *Abhigṛāṇa*. In the noon, only omentum is offered; because it is once sprinkled over with ghee in the morning,



there is, therefore, no necessity of the Abhigghāraṇā in the noon. No ghee is therefore reserved for the sprinkling in noon and no vessel is, therefore, required for keeping it. Further no vessel is required for keeping a part of ghee if there be any, it is therefore अमयोक्त.

There are ghee oblations in the beginning and at the end of a sacrifice, called प्रवाह and अनुवाह. They are five in number; the 1st is called समिद्, the second is वृद्धपाव, the third is इहा, the fourth is वहि and the 5th is स्वहाकार. The ghee for sacrificial offering is kept in a big vessel from which it is taken sufficient for both sorts of oblations by means of a wooden spoon called उपमृत्. From it the ghee is carried by means of a शुद्ध a sacrificial spoon once for the first three offerings. Carrying of ghee from the wooden spoon to the sacrificial spoon for the 4th offering is called समानयन. It would follow from the view taken above in the case of अग्निधारण that समानयन is अमयोक्त, but it is not so; it is on the contrary प्रयोक्त.

From the above discussion it follows as a corollary that the ghee taken in शुद्ध is only for प्रवाह offering and that Ghee in वृद्ध for अनुवाह only. taken in the उपमृत् is for both. In this view, the ghee contained in उपमृत् is sufficient for the oblations in both the प्रवाह and अनुवाह. It will be much better to explain the various texts in this connection. “चतुर्गृहीतं वा एतद्वृद्धं तस्य आचारणा चार्वत्रित्वः प्राचीनं प्रवाहान् यजति समानयते चतुर्गृहीतत्वात्.”

“It became taken four times; having sprinkled in downpour, he makes an oblation of three प्रवाहs towards the east: he carries it for the 4th offering (taking).” According to this text, the five प्रवाह offerings are considered to be made up of four offerings; three prior to समानयन and two after समानयन which constitute one for the purpose of the text,

“चतुर्गृहीतं जुहोति” तै० सं० ५. १. १. ११.

“He makes offerings taken four times.” It is an अनारम्भविधि and is applicable to all sacrifices.

“चतुर्गृहीतानि आज्यानि भवन्ति । नह्यत्र अनुयाजान् यक्ष्यन् भवति” ।

The ghee is enough for taking four times; but with it, the अनुवाह oblation cannot be offered.

“अष्टा उपभृति” तै० ब्रा० ३. ३. ५. ५.

“(He takes)” eight times in an उपमृत्.” Had there been no such text, there would have been a necessity for the second vessel for other four offerings; it is in order to prohibit the necessity of the second vessel that the word eight is used. It means that ghee sufficient for eight offerings should be taken in the उपमृत् vessel. In this view, the ‘eight’ is अमयोक्त,

## PĀDA 2.

The author accumulates other examples to explain the प्रयोजक, समप्रयोजक, Construction of a द्रुप and वैषम्य. He takes up the case of a sacrificial post. I may explain here what a द्रुप explained. is. A tree selected for the construction of a द्रुप must be of such girth that it can be clasped within the arms of a man and must not be smaller than a span. Five cubits from the tree are to be cut in length from the upper side and 4 fingers in length from the front with the following mantra “अश्विनीरावः दुयीरः” वे० सं० १.३.५.१ “Thou art uncut, wealth and a good warrior”. The first portion cut is made into a sacrificial post and the other portion which is 4 fingers in length is perforated with holes and mounted on the sacrificial post. Leaving a cubit of the tree at the bottom, the remaining portion is cut from it and chiselled into four or eight faces but of these chips the first piece that falls is called स्वः and three others are to serve as props to अरति at the time of producing fire. From what we have seen from the description given above, about the construction of a द्रुप and a स्वः it is clear that the former is प्रयोजक and the latter is समप्रयोजक. A tree is felled for the construction of a द्रुप but not for getting the chip called स्वः. It is a case of वैषम्य.

In connection with the new and full moon sacrifices, it is said “माची चादरेत्.” “Let him bring east.” There the माची means a branch of a tree. term ‘माची’ does not mean eastern direction, because it is said in connection with the driving off the calves with a branch of a tree at the time of milking a cow. It, therefore, means a branch of a tree to fit in the circumstances.

A branch is cut off from a tree; the upper part of it serves the उषवेद is समप्रयोजक. purpose of driving off the calves and the lower portion is used in arranging the potsherds. The former is called गार and the latter is called उषवेद. Where there is no necessity of driving off the calves, no branch is cut off and no उषवेद is separately prepared. From this, we see that the branch is principal and the tree is cut for procuring a branch but not for making an उषवेद.\* The former is प्रयोजक and the latter is समप्रयोजक; it is, therefore, a case of disparity (वैषम्य).

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\* उषवेद is explained at p. 850 fully. As to the diagram see No. 26 of first volume of the दशसूक्तभाष्य recently brought out in the Ānandās'rama series.

The principal act which is an object in view is called **अर्चकर्म**, and when an act is completed and the thing used up is finally disposed of, it is called **प्रतिपत्तिकर्म**.  
**अर्चकर्म** and **प्रतिपत्तिकर्म** explained.  
 As for instance the branch of a tree used for driving off the calves is the **अर्चकर्म**; and when it is no longer required in a sacrifice, it is burnt in the fire: this is called **प्रतिपत्तिकर्म**.  
 Burning of Darbhā grass after it is used up in the sacrifice constitutes its **प्रतिपत्तिकर्म**.

**प्रणीताप** water.  
**संघन** explained.  
**निनयन** is **प्रतिपत्तिकर्म**.  
**Pranītāpa** is the pure and sacrificially operated upon water brought for the purpose of a sacrifice. It is mixed with the rice flour in preparing the sacrificial cake; it is called **Samyavana**. Subsequently the water is thrown in the interior of an altar; it is called **Ninayana**. From this explanation of the terms, it is apparent that **निनयन** is **प्रतिपत्तिकर्म**.

On the contrary the holding of the staff by the **Maitravaruna** after it has been held by the sacrificer is an **Arthakarma** because the **Maitravaruna** priest performs subsequent sacrificial acts with it.  
**Holding of the मैत्रावरुण staff** is **अर्चकर्म**.  
**Passing over the staff** to the **Maitravaruna** priest is, therefore, not a **Pratipattikarma**.

There is a ceremony called **हृन्निविद्यानुवाचन**; in it a horn of a black antelope is used in scratching the body during the performance of a sacrifice. When it is no longer required, it is thrown into a pit called **चतुर्वाल**. The former is **अर्चकर्म** and the latter is **प्रतिपत्तिकर्म**.  
**हृन्निविद्या अनुवाचन** explained.

When the **Soma** sacrifice is over, the sacrificer and his wife with the priest go to a bathing place where the priest throws off all the sacrificial materials used up in the water. Going to the **Avabhṛitha** (bath) is, therefore, a **Pratipattikarma**.  
**अवभृथ** is a **प्रतिपत्तिकर्म**.

From the above discussion about the **अर्चकर्म** and **प्रतिपत्तिकर्म**, a reader will fully understand the difference between the two; the former is principal and is productive of an invisible effect while the latter constitutes the final disposal which is visible.  
**End of the discourse.**

Next the author proceeds to explain **उदरसि विधि** and **निनयन**. When **निनयन** explained, an organic act is directed to be performed, it is called **उदरसि विधि** and the qualities of

the materials described there constitute नियमविधि, because general description of the materials is vague but the particular statement of the quality of a sacrificial material being restrictive in nature is Niyama. In this view the Vedic text which prescribes time, place and agent of the performance of a sacrifice is by way of a restrictive rule (Niyama). Similarly the rule as to the purificatory ceremonies on the materials is a Niyama.

In a Yāga there are materials, god and performance of a ceremony.  
 यग and होम defined. The text which inculcates the performance of a ceremony is characterised by any of the verbal forms of  $\sqrt{yaj}$ ; but when the text which directs the performance of the ceremony is characterised by any of the verbal forms of  $\sqrt{hu}$  in addition to relinquishment, the Yāga is called Homa.

In a Yāga, the materials offered are relinquished in favour of a deity and if the relinquished materials are consigned to a fire, it becomes Homa. In a gift (दान) the ownership is transferred to another and is denoted by any of the forms of ददाम्  $\sqrt{Du Dan}$ .

According to Kātyāyana, a Yāga is performed in a standing posture with the accompaniment of Yājyā and Puroṇuvākya ending in Vāṣaṭ while a *homa* is performed in a sitting posture similarly but with Svāhā at the end.

वर्धि of the अतिथ्येष्टि used for an अग्नीषोमीय shall be used for the उपसद and अग्नीषोमीय as they are not specially described. The grass brought for the purpose of a sacrifice lasts for the use of every action performed during its continuance.

### PĀDA 3.

आयना and its three constituents viz., साध्य, साधन and इतिफलव्यवस्था have already been explained. The nature of the last two has been dealt with in the preceding two Pādas. The nature of the साध्य nature of reward, the साध्य or fruit is explained in the present Pāda. There is a text “यस्य पर्जन्यो जुहो भवति न पारं श्लोकं शृणोति” “He whose जुहो is made of पर्ज wood does not hear bad news” There is no relationship of cause and effect between a Juhū made of Parna wood and hearing no bad news. It does not necessarily follow that one who uses Parna ladle should not hear bad news. There is no Vyāpti or invariable concomitance as a logician would say. What is the nature of the text? It is by way of an Arthavāda and therefore Krativārtha.

There are two kinds of sacrifices called Nitya (permanent) and Subordinate nature of the नैमित्तिक sacrifice. Naimittika (occasional). The former is permanent because it is always performed while the latter being performed on a certain occasion is modified and, therefore, impermanent or non-essential. As for instance, it is said "चन्देनायः प्ररुदेत्" in the model sacrifice (let him carry water with a spoon), then it is said "हृन्मदेन मतिष्टाकामस्य प्ररुदेत्" "Let him carry it with an earthen vessel, if desirous of honour." We see that a vessel of clay is used for carrying water on the occasion of the performance of a sacrifice with the object of honour. It is an occasional act and, therefore, impermanent.

A substance can be used both in the permanent and occasional sacrifices but the texts governing them will be independent i.e., they will constitute two coordinate sentences. As for instance "दध्ना जुहोति" "He makes an oblation with curd" "दध्नेद्रिय का मस्य जुहुयन्त" "Let one who is desirous of the strength of the organs, offer curd". In these texts we see that there are two independent sentences and the same substance is used in the Nitya and Kāmya sacrifices.

Subsidiary nature of the purificatory rites, The purificatory ceremonies performed on the materials being for the purpose of the sacrifice are subsidiary.

When in a Vedic text, an act is prescribed, but no fruit is mentioned the presumption is that a fruit accrues from the performance of the act prescribed by the Veda. There is a further presumption that only one fruit accrues. Take for example "विरजिज्जित रवेत्" Let him perform a Vis'vajit. Under the rules laid down above, you can presume that some fruit will accrue from the performance of a Vis'vajit which is enjoined by the above quoted Vedic text. The highest fruit that one can obtain is heaven; it, therefore, follows that one secures heaven by the performance of a Vis'vajit. It is called Vis'vajit principle.

When the fruit is mentioned in the original text or in the subordinate parts, there is no such presumption which arises under the Vis'vajit principle. If the fruit is mentioned in the Vidhivākya, it is by way of Arthavāda and if it is by way of Arthavāda of any part, it is really in praise of the principal. This constitutes Rātrisattranyāya.

When a Kâmya sacrifice is performed, you cannot presume the attainment of heaven in addition to the accomplishment of the desire for which the sacrifice is performed in the absence of a text to the contrary. As for instance, “*यद्यन्नवर्चनकामः स्याद् वस्त्रा एव मोक्षं चर्चं निर्वपेद्*” वे० नं० २. ३. २. ३. If one desires Brahmanik glory, let the boiled rice be offered to the sun for his sake.” Here the text is clear; if the desire is for the Brahmanik glory, the boiled rice is to be offered to the sun god. You cannot, therefore, make any presumption for the attainment of heaven under the Vis’vâjit principle in addition to securing the object mentioned directly in the text.

When a text refers to the accomplishment of all desires by means of a sacrifice, it refers to the main act, it should be performed on the occasion of each desire to be accomplished. The desires are not fulfilled all at once on the completion of the act; they are fulfilled consecutively; each act performed in succession fulfils each desire. This is called *दर्गपूर्णवामन्याय*.

When a certain fruit of a sacrifice is not reaped in the present life, the presumption is that it will be obtained in the life hereafter. It is called *योगनिवृत्तिन्याय*.

The author now proceeds to explain the difference between an *Angavidhi* and *Kâlavidhi*. When a text lays down the performance of a subsidiary part after the performance of the main act, it is called *Angavidhi*, but when it lays down the performance of two independent acts one after the other it is in the nature of *Kâlavidhi*. As for instance *Sautrâmanî* is a constituent part of the *Agnichayan*; *Vaimridha* is a constituent part of the full moon sacrifice. In the case of the latter, the doubt arises by reason of the text “*संस्कारपरीक्षेनावो यमूयननुनिर्वपति*” having made the offering of the full moon sacrifice, he performs the *Vaimridha* sacrifice.” occurring in the context of the new and full moon sacrifice. It is an axiomatic truth under the *Mīmāṃsā* that a sentence prevails over the context and the *Vaimridha* is, therefore, not a constituent part of both but only of the full moon sacrifice.

On the other hand the text “*अग्निमासतादृष्यमनुवागैश्चरति*,” “They perform *Anuyâja* after the recitation of the *Agnimûruta*”. *Agnimûruta* is a part of a *Soma* sacrifice, and *Anuyâja* is a part of an animal sacrifice; each of them is independent of the other. So the above quoted text lays down the sequence of time.

When there is a doubt as to whether a text is an Angavidhi or a Kālavidhi it will be presumed to be a Kālavidhi. As for example "दशमिपूर्वमासविष्ट्वासे चन्द्रकृते" He performs Soma sacrifice after the new and full moon sacrifices"; as in the original, no details are mentioned, it does not, therefore, appear that one is the part of the other. So the presumption is that it is a Kālavidhi.

As a rule the fruit of an action accrues to the person who performs it; but when a son is born to a person, he performs a Vaisvānara sacrifice ten days after the birth. No fruit is mentioned; the presumption is that it accrues to the son, since he is not different from his father under the text "आत्मावैपुत्रः" "A son is certainly one's self."

The subordinate parts are performed at their own time but not with their principal. We have seen that चैत्राश्वि is a part of the Agnichayana. The Sautrāmaṇi having Iṣṭis as its model shall be performed on the new and full moon days one day after the performance of Agnichayana and carrying of Ukhā. Vrihaspatisava is the part of Vājapeya. "वाजपेयेनेष्ट्वा दृहस्पतिवदेन यजेत" After performing the Vājapeya, let him perform Vrihaspati Sava. Vrihaspati Sava being a modified form of the Jyotiṣṭoma shall be performed in spring, but the Vājapeya is to be performed in autumn; so the Vrihaspatisava shall be performed on the new or full moon day of spring as usual after the performance of Vājapeya.

#### PĀDA 4.

In the Rājasūya or coronation sacrifice, there are minor acts such as animal sacrifice, Soma sacrifice, gambling, narration of old stories and Darvihoma (ghee oblations). They do not produce any visible result; they are, therefore, subsidiary acts of their principal Rājasūya. Gambling and other acts occur under the context of the Abhiṣecchaniya which is a subsidiary part of the Rājasūya, but that denotes the sequence i. e., the time when gambling etc., are to be performed, while on the other hand the oblation of Soma juice is offered at the time of Upasats and is also their part and the text about the offer of the cups is by way of restatement and does not violate the principle of ekavākya. Amanahoma is subsidiary to Sargrahṇi because the former does not produce any fruit.

Those acts which do not produce any effect are subordinate to the principal.

The author now proceeds to show the difference between the Nitya दायिग्रह is वैमिक्तिक. and Naimittika acts by examples. Dadhigrāha is a ceremony in which curd is offered to fire to appease the gods when any mistake is committed in the performance of a sacrifice. It, therefore, follows that when no mistake is committed, no Dadhigrāha ceremony will be performed. From the description of the ceremony given above, it is apparent that its performance is casual and is not permanent.

A person who performs Agnichayana has to carry the Ukhā fire for a year. It is a small iron grate mounted upon a sling and is tied to the sacrificer's neck by six or twelve strings. The fire placed in it is called Ukhya. If a sacrificer for some reason is incapable of carrying the Ukhya fire for a year, he has to make Vais'vānara offerings. The latter are, therefore, casual or occasional but not permanent.

In an Agnichayana ceremony, a Chiti, which is a place made of various kinds of bricks in the form of a bird on a ground of two spans levelled by a plough is constructed; such five Chitis are first made in which fire is established. The sixth one is also constructed to meet the emergency; if there is an error or omission in the performance of an Agnichayana, the sixth Chiti sacrifice is resorted to. Though the Ṣaṭchiti is mentioned amongst the permanent things, yet it is occasional as appears from the description given above.

पिण्डपितृयज्ञ is an independent act. Pindapitri Yajña is an independent act; it is not a part of the new moon sacrifice though it is performed on the new moon day.

A rope which is used in an animal sacrifice is not a part of the animal but of the sacrificial post round which it is tied to make it firm. It is mentioned in connection with the sacrificial animal.

We have seen how Svāru is constructed; it is the first chip that falls from the tree felled for the construction of a sacrificial post. It is used in anointing eleven animals with butter, called पर्येकादशिनी.

After the completion of the sacrifice the Svāru is thrown into the fire and burnt instead of the sacrificial post. The throwing of the Svāru into fire is called निष्कयवाद or the ransom of the sacrificial post. Now the question is whether the Svāru is *sine qua non* of the sacrificial



post or of the animal. From the description given above it is clear that it is a part of the sacrifice of the animal which is annointed by it with ghee.

The author now proceeds to explain the Āṅga and Angī. The अङ्ग and अङ्गी explained. Āṅga is the constituent part of the Angī the principal; it is Itikartavyatā. It does not produce any fruit independently. As for example अग्नेय, अग्नेयोमीय, उपाशुयाज, ह्यद्राग्न, सन्नाय, आचार, आचरमाग, प्रवाज, अनुवाज, पत्नीसंवाज चन्द्रिद्वज्ज and स्वष्टकृद् constitute the new and full moon sacrifices. They are the constituent parts of their principal, दस्यपूर्णमासवाग.

There are also two terms Pradhāna and Guṇa. The Pradhāna is प्रधान and गुण explained principal; when it is known, its qualities are described by the Guṇ, which is subordinate. A principal is known by its subordinate quality called Guṇa. It does not exist independently of its principal; it produces a fruit. It is correlative and therefore depends upon its principal. It is, therefore, called a subordinate part.

The author proceeds to explain the difference between a constituent part and subordinate part. They are both Difference between the constituent and subordinate parts. constituent parts constitute the sacrifice; it does not exist apart from the constituent parts of which it is made up. It corresponds to the Ayutasiddha of Samavāya in the Vais'eṣika School of philosophy. Many such constituent parts go to make up one organic whole called the principal act. They do not produce any fruit independently. The subordinate part (Guṇa) is a correlative of the principal; it describes the quality of the principal. You know the principal from the subordinate part; It produces a fruit independently. It may also be a constituent part (Āṅga) but an Āṅga cannot be a Guṇa.

Keeping the above distinction in mind the Āgneya etc., mentioned above are the constituent parts of the दस्यपूर्ण मासवाग; while the दीव्योमीय and प्रवाजोमीय are the subordinate parts of a दस्योपनिष्तोम and are also its Āṅga. The Āṅga has a larger circle than Guṇa.

There is a text which says ज्योतिष्तोमेन स्वर्गकामो यजेत । कतमानि तानिज्योतींषि । य एतस्य स्तोमा इति । त्रिवृत् ज्योतिष्तोम पञ्चदश सप्तदश एक विंशः एतानिवाव तानिज्योतींषि यदनस्य स्तोमाः ।” “One who desires heaven shall perform Jyotiṣṭoma How many are its lights which are the stomas? They are त्रिवृत्, पञ्चदश, सप्तदश, एकविंश. These are

verily the lights which are its Stomas." So we see that the Stomas (psalms) are like the lights and describe the Jyotiṣṭoma and explain why it is so called. So they are subordinate; being subordinate, they are also its constituent parts.

Stoma is a particular tune in which a verse of the Rigveda is sung. When three verses of the Rigveda are sung three times they constitute त्रिवृत् स्तोमः. When the same are sung in the direct and inverse order fifteen times; seventeen times and twenty-one times, they constitute पंचदश, सप्तदश and एकविंश स्तोमः.

## CHAPTER V.

### PĀDA 1.

The author has described the organic act with its subordinate or constituent parts in the preceding chapter. An act can be said to be completed when all its details and minor parts are performed in a systematic way. The question that naturally arises is, in what order or sequence should the subordinate acts be performed? The present chapter deals with the order. It is of six kinds; consisting of श्रुतिक्रम, अर्थक्रम, पाठक्रम, स्थानक्रम, पुरुषक्रम and प्रवृत्तिक्रम. They are described in the preceding pages of the introduction; here I can only refer to them cursorily. The श्रुतिक्रम is determined by the Vedic text and has therefore, priority over other Kramas. The अर्थक्रम is the order determined by the object in view; as for example, he kills an animal and brings a sword; but the accomplishment of the object in view requires the bringing of the sword first in order to kill the animal. The पाठक्रम depends upon the reading in the Vedas; the reading in the mantra prevails over that in the Brāhmaṇa. The स्थानक्रम is the sequence according to the location; the following example will explain it properly.

In a त्र्योतिष्ठोम three animals are killed अग्नीषोमीय on the त्र्योपवस्य day, the चवनीय on the सूत्याद and the अयुधंय after the sacrificial bath. In the सप्तसूक्त which is the modified form of the त्र्योतिष्ठोम all three animals are sacrificed on the सूत्याद. What will be the order there? As सूत्याद is the day of a चवनीय animal, it will come first and the other will come in their order. There the order of the model sacrifice is not adhered to but the association of सूत्याद has reversed the order.

The पुरुषक्रम is the order of the subordinate parts depending upon that of the principal. The प्रवृत्तिक्रम is the order to which you will have

to stick and which you first chose according to your first impulse ; as for example, you have to perform certain ceremonies on eleven horses ; you perform one ceremony on the eleven horses one by one in an order of your own choice. You will have to perform the second ceremony on the remaining horses in the same order.

From the above analysis, there is no difference apparently between a Difference between बुद्धि- बुद्धिक्रम and the पाठक्रम. The difference between them is that in बुद्धिपाठ, the sequence is determined by one sentence or number of sentences and is generally denoted by अथ, अथुना etc., while in a पाठक्रम, the order is inferred from a number of sentences which, therefore determine it. The example of the former is at p. 179 which lays down the order in clear and direct terms.

समिधोयजति । तनूनपात यजति । इडोयजति । वर्हिर्यजति । स्वाहाकारं यजति । तै० सं० २.३.१.१ " He offers Samidh ; he offers Tanûnapâta ; he offers Iḍa ; he offers Varhi ; he offers Svâhâkâra " In the above text, the five offerings that are made in a Prayâja are mentioned but their order is not mentioned *directly*. The order in which they are read, shall be the order of their performance.

A Chodaka text is to be preferred to the Vidhâyaka text as to order in a sacrifice. A Chodaka text lays down that a modified sacrifice is to be performed according to the model sacrifice, while a Vidhâyaka text makes it obligatory to perform the modified sacrifice. The former lays down the form of a sacrifice and the latter makes its performance a duty.

About the constituent parts. If there is a conflict in पाठक्रम and बुद्धिक्रम, the former prevails because it is supported by the sentences. As for instance, in the new and full moon sacrifices, the gods Agni, Viṣṇu and the twin-gods Agniṣoma are propitiated with the Puroḍâś'a consecrated to Agni, clarified butter and the Puroḍâś'a cake consecrated to the twin gods respectively. There are different sacrificial operations made upon them ; if the order laid down in the principal is to be adhered to, the operation must be performed upon the clarified butter first and then on the cakes. This is not adhered to and the order mentioned in the text will be followed as "निर्वपाम्यग्नीषोमाभ्यां तै० सं० १.१.४.२. I make an offering to अग्नीषोमस. " शुक्लं सिज्योति रसितेजोऽसि " तै० सं० १.१.१०.३. " Thou art strength, thou art light and thou art

splendour". The first text refers to the offering of Havi and the last to the clarified butter.

When there is a conflict between a मंत्रपाठ and ब्राह्मणपाठ, the former मंत्रपाठ has precedence over the ब्राह्मणपाठ. prevails because the mantra is Abhidhāyaka i.e., it gives a form to a sacrifice while the Brāhmaṇa is only Vidhāyaka i.e. it prescribes what act is to be performed. The former is Antaranga, the internal part of the sacrifice and the latter is vahiranga, the external part of it.

There is a Sākamedha sacrifice the model of which is दध्नुर्गृह्णन्नाशय. The latter are performed in two days; so it will follow that the Sākamedha will also take the same time but there is a direct text under which all the ceremonies namely आनीकवदेष्टि, चांतपनीयेष्टि, गृह्णेयीयेष्टि are hurried up and completed on the first day. This is called चाकनेयीय न्याय.

Having described the order in which the minor ceremonies are performed, the author says that the order is अपकर्ष and उरकर्ष explained. sometimes changed. The first becomes last and the last becomes first. When the details

are performed not at their due time but before their time, it is called उरकर्ष (transference forward); when they are postponed and performed after their due time it is called अपकर्ष (transference backward). When any ceremony is transferred forward, its

वदादि explained. accompaniments are also transferred along with it; as for instance when the Anuyāja is transferred forwards i.e., performed before its due time, the सूक्तशक and यंजुशक which follow it are also transferred along with it, because the Anuyāja happens to be in their beginning. This transference is called तदादिन्याय.

When the ceremony is transferred backward i.e., postponed, its वदन्तन्याय explained. accompaniments that precede it are also transferred along with it; as for instance when Prayāja is postponed, the Āghāra and Sāmādhēni which precede it are also postponed because it happens to be in their end. This principle is called वदन्तन्याय.

In the course of उरकर्ष or अपकर्ष, only necessary accompaniments are transferred forward or backward; as for instance in the transference of a sacrificial post, that consecration and ornamentation of Paroḍās'a cake are not transferred: they will be performed in their due course.

An incidental act (प्रासंगिक) is also not transferred. As for instance, An incidental act पिष्टिलेव the remnants of the flour stuck to a slab and क्लीकरण the particles of rice are offered to the fire after Anuyāja offering; when

the Anuyāja offering is transferred forward they are not transferred under the नदादिन्वाय because they are incidental

When an act is itself an Apūrva or a model in itself there is no transference ; as for example in connection with the new and full moon sacrifices covering of the Puroḍās'a cake with ashes and then the construction of the altar are described ; but under the text " पूर्वस्युत्पादस्या चोवेदिं कतेति " " (He constructs an altar a day preceding the new moon day.)" the covering of the Puroḍās'a cake with the ashes will not be transferred forward, because the new moon day sacrifice is not a modified sacrifice but a model in itself.

An act which is essential in itself i.e., not connected with another and for which time is fixed by a Vedic text, cannot be transferred forward or backward. As for instance in Sākamedha which is one of the constituent parts of Chāturmāsya, Sântāpanīya is performed in the noon and the Agnihottṛa is performed in the evening ; if for some reason or other Sântāpanīyeṣṭi is delayed and is performed in the evening, the performance of the Agnihottṛa is not transferred because it is an essential act and its time is fixed by the Vedic text. There is no harm if both of them are performed together.

When an act is to be performed subsequent to a particular act under a text, the former will be adjourned if the latter is delayed for some accidental cause because both of them are connected with each other. As for instance there are three Soma cups called Ukthya offered and subsequently the Ṣoḍas'i song is sung ; if for some reason or other the performance of the Ukthya is delayed the Ṣoḍas'i which follows it under the Vedic text. " त्वत्तच्छं उच्येभ्यो विगृह्णाति " (He takes it after उच्ये.)" is necessarily delayed.

Chāturmāsya is a name of a sacrifice ; it does not mean a sacrifice lasting for four months. It is Nāmadheya in the language of the Mīmāṃsā. (See Karka's commentary on Kātyāyana Śrauta Sūtra V. I. 6. It consists of वैश्वदेव, वसव प्रघास, साकमेध, पुनासीरोच the constituent parts.

Before Vais'vadeva, a sacrifice called Vais'vānara to secure rains was performed. After this a sacrifice to अग्नि, सोम, सविता, वरुण, इन्द्र, विश्वदेवा, सप्तारिष्टी was performed. It is called Vais'vadeva sacrifice.

After this, the sacrificer and his wife in order to expiate their sins offered clarified butter to the god Varuṇa to be delivered from His meshes, for their sins.

Then it was followed by Sākamedha consisting of सानीकयवेदि, चंतापनीवेदि, गृहमेतीवेदि, क्रीडनीवेदि नदादिवि, नदापितृवच, प्रविदेदि. This sacrifice was celebrated by the gods to get victory on the Titans. The minor ceremonies which were performed within two days constitute its constituent parts. Āṅkavateṣṭi was performed in the forenoon of the first day; the Santāpaniyeṣṭi was performed in the noon and Gṛihamedhiyeṣṭi in the afternoon.

The other ceremonies were performed on the next day; the Kṛīḍaniyeṣṭi was performed in honour of seven Maruts with seven pots-herd cakes. Then followed Mahābhavi in honour of Mahendra and Vis'vakarmā. Mahāpitṛiyajña performed to propitiate the departed souls of the ancestors. The last ceremony was the Prasiddheṣṭi; before its celebration, Tryambaka Yajña was performed. In it one more cake in addition to the number of the cakes according to the number of the members of the sacrificer's family was offered to Rudra. These cakes were baked on one potsherd and there were as many rice balls. The sacrificer and his family marched to the square of the village which is now called *chaupal* with a fire brand, Palāś'a leaves and water. They drew a line and placing the firebrand in it kindled the fire to which they offered the bits of the cakes covered with पलाश leaves. They threw the last leaf on the hole made by rats; the remaining cakes were distributed amongst the people gathered. Two Puroḍāś'a cakes were given to the sacrificer. They then patted their laps and circumbulated round the fire. They went to the north where they tossed up their cakes and caught them on falling and going round the fire they stood to the north. The men of the village came there and gazed towards the north. A maiden desirous of a bridegroom came to the north and invoked Rudra. Then she patted her left lap and went round the fire three times tossing up and catching the Puroḍāś'a, cake. The members of the family gave the Puroḍāś'a cakes to the sacrificer; he passed them on to his wife. The latter passed it on to her daughter who handed over to the Adhvaryu who tied them with a string and placed them on a dry branch of a tree. The people who assembled there also worshipped Rudra. It was a Tryambakeṣṭi; after the completion, the sacrificer and his family returned to their dwelling house and offered boiled rice to Aditi. This is called Prasiddheṣṭi. Śunāsīriya which is the last part of the Chāturmāsya was performed last in which Indra or Śunāsīra was worshipped.

by offering of cakes baked on twelve potsherds and milk to Vāyu. A cake baked on one potsherd was offered to the sun god and the fee was one plough-share yoked with six oxen or bullocks. If the model was the Sūryayāga, then the fee consisted of a white horse ; in the absence of a horse, a cow was given as its fee. See Kātyāyana Śrautasūtra, Chapter V.

Mr. Kuntze thinks that the marriage by Svayamvara was the relic of the ancient Prasiddheṣṭi in which the young girls selected their bridegrooms.

## PĀDA 2.

The author proceeds to explain पदार्थसुवन and कांडासुवन. If different ceremonies are performed at a time upon a number of objects arranged in a serial number, the order of the object is called कांडासुवन. When

the different objects have the ceremonies performed one after the other, the order in which the ceremonies will be performed is called पदार्थसुवन. As for example, in a Vājapeya several animals are to be sacrificially acted upon ; a ceremony should be performed on all the animals at a time and then other ceremonies in the same order ; but in an अश्वमदविशेष्टि where several sacrificial cakes are to be sacrificially operated upon, all the ceremonies should be performed at a time till all the Parādās'a cakes are exhausted. The former is the example of पदार्थसुवन and the latter is that of the कांडासुवन. In the former, several ceremonies are performed upon an object till the ceremonies are exhausted ; in it the ceremonies play an important part. In the latter, several objects are sacrificially operated one after the other till all the different sacrificial operations are completed ; in it the objects play an important part.

In the case of handfuls of grass, potsherds etc., the principle of Parts of a whole cannot be broken up and the principle of कांडासुवन applies. कांडासुवन applies because their parts cannot be broken ; as for instance, " he offers four handfuls " ; it means an offering at a time, but not one handful at one time, the second at another time and so on.

When a principal act is to be performed, it shall be performed till all its parts are exhausted ; as for example, Principal act shall be performed with its constituent parts, when an oblation is to be offered to a god, all the sacrificial acts will be performed upon it before it is offered to the god under कांडासुवन

principle. Similarly, several sacrificial operations such as anointing, erecting, measuring and tying a string round a sacrificial post will be performed under the कांडादुसमय principle.

The Niruddhapas'ubandha is a model of all animal sacrifices. It consists of offerings to a deity called देवत, to स्विष्ट-कृत called स्वीयिष्टकृत and the sacrificial food to the priest called रेड. These offerings are called Avadāna. The Vājapeya is the modified sacrifice in which seventeen animals are killed. In the present case, the offering of the flesh of all the animals will be first made to the deity, then to the Sviṣṭakṛit and subsequently the remainder shall be distributed amongst the priests as food under the पदार्थादुसमय principle, because this method will not break up the homogeneity of the act.

In a Rājāsūya ceremony, there is a नानावीजेष्टि in which a variety of seeds is required to be pounded under a Pantra principle which shall be dealt with later on in chapter XI and which is connected with पदार्थादुसमय. One set of pestle and mortar is sufficient for pounding them all, it is not necessary that there should be different pestles and mortars for each variety. When there is a real necessity, different vessels will be required; as for instance, in a Jyotiṣṭoma sacrifice, an Agniṣomīya animal is killed and parts of it are offered to a fire. At that time Prayāja and Anuyāja offerings are made: the Prayāja offering consists of clarified butter and the Anuyāja offering of a mixture of clarified butter and curd called Praśadajya. As there are two different materials required, so there will necessarily be two vessels for them.

When a ceremony is transferred from a model sacrifice to the modified sacrifice under a Chodaka text it will have precedence over minor ceremonies, as for instance, in a Nakṣatreṣṭi there are the principal oblation and the minor Upahomas. The Nariṣṭa homas are transferred there from the model sacrifice under a Chodaka text. What will be the order? According to the principle laid down above after the principal oblation, the Nariṣṭa homas will be performed before the Upahomas.

Upon this subject, there is a difference of opinion between two great Mimāṃsakas; the view of Ātreya is that the continuity of the modified sacrifice should not



be broken up by the interrention of the Nārīṣṭahoma, but on the other hand, Bādarāyaṇa the other eminent Mīmāṃsaka holds the Nārīṣṭahoma to be principal and it should, therefore, have preference over the Upahomas.

When there is a direct authority in the Veda, as to a particular order, it will be strictly adhered to under the principle called Śrutikrama; as for instance, Exceptions to Bālāra- in a Rājasuya, gambling is prescribed first yana's dictum. and then a sacrificial bath : this order will be strictly followed and the dictum of Bādarāyaṇa will not apply.

When there is a Pāṭhakrama in the Veda, the dictum of Bādarāyaṇa does not apply; as for instance, the Agnichayana is the modified sacrifice of a Jyotiṣṭoma in which Dikṣaṇīyā is performed. But in an Agnichayana sacrifice, Sāvitrāhomās are performed, altars of bricks are erected, parts of an animal are offered and Ukhā is worn round the neck of a sacrificer. According to Bādarāyaṇa the Dikṣaṇīyā will have precedence; but under the order given in the Taittirīya Samhitā, Sāvitrī Homās will have precedence.

In the absence of a Pāṭhakrama, the order of the model sacrifice will prevail; as first Dikṣaṇīyā, second wearing In the absence of a Pāṭhakrama, the order the model sacrifice prevails. flat piece of gold in the neck to protect it from the heat of Ukhā fire and lastly carrying the Ukhā tied up with string in the neck of the sacrificer in the modified sacrifice in accordance with the order in the model sacrifice.

Mr. Kupṣe traces the wearing of the Linga by the Lingāyats in Southern India to wearing the gold Rakma and carrying Ukhā. It has a resemblance no doubt but cannot be said to have originated from wearing the gold plate and carrying Ukhā fire only on the ground of similarity.

### PĀDA 3.

Before entering upon the analysis of this Pāda, it is necessary to describe the Vedic music. The Jyotiṣṭoma is the model of all the Soma sacrifices. They are of three kinds एकद, खदीन and वर. Ekāha lasts for one day; in it soma juice is extracted three times in a day; once in the morning Savanas explained. called प्रातः सवन, once in the noon called माध्य दिन सवन and once in the evening called सायंसवन. There is, therefore, one

system of Soma extraction in एकद्वि; if it lasts for more than two nights, and not less than eleven nights, it is called Ahina. If it extends beyond twelve days, it is called a Sattra.

Each Savana was accompanied by music; the music in the morning

Vedic tunes.

Savana was in वहिष्पवमान tune; the noon

Savana was in साध्यंदिनपवमान and the evening

Savana was in अर्धपवमान. There are other tunes such as रचंतर, यामदेय, वैष्णव, वैराज वृहस्पष्ट, नौरुषस्पष्ट, त्रैलोक्य, यौषावय, रौरव, कालेय, रवावायय, आंधीगय, अभिवर्त, वृहद्रथंतर etc.

A verse from the R̥igveda was adapted to music. A song in praise of

a deity is called Staubbh; it is also called Sâma.

Difference between a Staubbha and Sâma.

The former conveys the idea of the praise of a god and the latter is the tune of the song. A

दृष्ट explained.

Sâma consisting of three verses from the R̥igveda

is called a Tricha. The first of a Tricha is called Stottriya, the second is called Anurûpa and the third is called Paryâsa.

When a number of Trichas is sung together, they constitute a Stoma.

स्तोम.

Any insignificant word thrown in the course of singing to complete time is called Stobha.

स्तोभ

Stoma is divided into Paryâya, each of which consists of a Tricha. In the first Paryâya, the first verse of the first Tricha is sung once, the second verse thrice and the last one once, thus making up five verses. In the second Paryâya, the first verse of the second Tricha is sung thrice, the second and third verses once only. In the third Paryâya, the first and

पंचदश and सप्तदशस्तोम explained.

second verses of the third Tricha are sung once only and the third verse is sung thrice. Thus we see that the nine verses of which the

three Trichas consist are sung fifteen times and constitute पंचदश स्तोम. In the same way, we have सप्तदशस्तोम, etc.

When the musical tunes, Br̥hat and Rathantara are varied a little, they

वृष्ट

form a वृष्ट. The Priṣṭas are रचंतर, वृहत्, वैष्णव, वैराज यक्कर, रैवत. The Sâmas of different tunes consti-

निधन

tute the above said Priṣṭas. The last part of Sâma is called Nidhana.

It is needless to mention here the terms, योनि, उत्तरा and प्रगयन explained योनि, उत्तरा and प्रगयन in the commentary thoroughly (see at pp. 540 and 542). When one प्रगय is mixed with another and tuned, a musical mode called अभिवर्त is formed

The Vedic musicians divided the musical air into three parts ; the first was called मस्ताव and was sung in a low key ; in the second which was called उद्गीत, the voice was raised and the style was changed. In the third called प्रतिहार the style was again changed. The priests who sang them were, therefore, respectively called मस्तावता, उद्गीता and प्रतिहारी.

There are seven musical notes called षड्ज, श्रुषम, गांधार, मध्वम, पंचम, धैवत and निषाद which are represented by परगमपचन shortly. The Svara accent consists of उदात्त, अनुदात्त and स्वरित. The first is high tune, the second is low tune and the third is a mixed one. The अनुदात्त and स्वरित are represented by the lines below and above the letters in the Veda. When there is no perpendicular or horizontal line on the head or at the bottom of a letter it is to be accentuated as udâtta; the perpendicular line over the head of a letter, represents Svarit and the horizontal line at the bottom of a letter indicates anudâtta. The following s'loka from the Yajñavalkya S'ikṣā explains the musical notes and accents.

उच्चोनिषाद्गांधारी नीचाश्रुषमधैवतौ ।

शेषास्तुस्वरिताश्चेयाः षड्जपंचम मध्यमाः ॥

The Gāndhāra and Niṣāda are of the acute (उदात्त) tune ; the श्रुषम and धैवत are of low tune (अनुदात्त) ; the rest namely षड्ज, पञ्चम and मध्यम are of middle tune (स्वरित).

The present Pāda treats of the anomalous orders for which no fixed rule can be laid down. When it is said " he offers eleven Prayāja offerings," it means five Prayāja offerings, five Amayāja offerings and one offering in the end.

In an Agnichayana sacrifice there are six days ; there are in reality three Upasads which are to be made six by repetition. How are they to be repeated ?

There are two methods. If you perform the three Upasads in the consecutive order and complete them on the third and commence performing them again from the fourth day and complete them on the sixth day, this kind of repetition is called दंडकलित but if you perform the first Upasad on the first two days, the second Upasad on the 3rd and 4th days and the last Upasad on the 5th and 6th days, this kind of repetition is called स्वस्थानविद्वि. Both kinds of repetition are fully explained at p.p. 754 and 755. Here in the present case the repetition is on the स्वस्थानविद्वि principle.

There are verses of the R̥gveda called सनिष्पन्नवती repeated at the time of and kindling the fire and the others called सनिद्वयी repeated after the fire has been kindled.

There are चाय्य verses of general and particular kinds. The particular Where should चाय्य be read ? Dhāyās mentioned in the Velas are to be read in the middle of सनिष्पन्नवती and सनिद्वयी and the general Dhāyās which are mentioned in Pāṇini III. 1. 129 are to be read at their end.

In a Jyotiṣṭoma there are three Pavamāna songs at three different Additional rik verses are sung after-पर्यास in ऋद्धिपवमान. times as explained in the preceding pages. In the modified form of the sacrifice some additional verses are added by modifying Bahiṣpavamāna song. According to the dictum of Bādarāyaṇa laid down above, these additional Rik verses come after Paryāsa. Reliance is placed on the following text :—

“स्तोत्रियानुरूपीतृची भवतः । वृषएवंत स्तुत्राभवन्ति । तत्र उत्तमः पर्यासः ” ।

“ A Trīcha consists of Stoṭṭriya and Anurūpa; in it there are, verses which have a word Vṛiṣam. The last one is Paryāsa ”.

When the additional Sāma verses are introduced in सार्धंदिनपवमान or Exception in the case of साम verses. आर्धपवमान, the above rule is relaxed and they are sung along with the गायत्री, हृदयी and षड्विंशत्युप- metres under a direct Vedic text.

Here it is proper to describe the construction of an altar from Eggel- Construction of an altar. ings Śatapatha Brāhmaṇa (Vol. IV. pp. 1-2, S. B. E.) “ It is constructed in the shape of a bird, the body of which is a square usually of four men's length as shown in Fig 2 (Frontispiece). The ground of the square having been ploughed, watered and sown with seeds of all kinds of herbs, a square mound the so-called Uttara Vēdi measuring a Yuga on each side is thrown up in the middle of the body and the whole of the latter then made level with it. In the centre of the body thus raised where the two spines—connecting the middle of each of the four sides of the square with that of the opposite side—meet, the priest puts down a lotus leaf and thereon the gold plate (symbol of the sun) which the sacrificer wore round his neck during the time of initiation. On this plate, he then lays a small gold figure of a man (representing ऋद्धि, मजापद्धि and यज्ञनाम) so as to lie on his back with the head towards the east and beside him he places two offering spoons one on each side filled with ghee and sour

cards respectively. Upon the man he then places a brick called Svayamâtṛiṇṇâ of which there are three in the altar, viz., in the centre of the first, third and fifth layers supposed to represent the earth, air and sky respectively and by their holes to allow the sacrificer (in effigy) to breathe and ultimately to pass through on his way to the eternal abodes. On the Svayamâtṛiṇṇâ, he lays Durvâ grass—with the root lying on the brick and the twigs hanging down—meant to represent vegetation on earth and good for the sacrificer. Thereupon he puts down in the east of the central brick on the spine a Dviyajus brick, in front of that on both sides of the spine two Retahsich bricks then in front of them one Vis'vajyotiḥ, then two Rîtavayâ; and finally Âsâḍhâ representing the sacrificer's consort. These bricks each of which is a pada square occupy nearly one third of the line from the centre to the middle of the front side of the body of the altar. South and north of the Âsâḍhâ leaving the space of two bricks he places a live tortoise, facing the gold man and a wooden mortar and pestle respectively. On the mortar he places the Ukhâ or fire pan filled with sand milk and thereon the heads of the five victims after chips of gold have been thrust into their mouths, nostrils eyes and ears. At each of the four ends of the two spines he then puts down five Apasyâ bricks, the middle one lying on the spine itself with two on each side of it. The last set of the five bricks, those laid down at the north (or left) end of the cross spine are also called Chhandasya by the Brâhmaṇa. He now proceeds to lay down the Prâṇabhrit meant to represent the orifices of the vital airs in five sets of ten bricks each. The first four sets are placed on the four diagonals connecting the centre with the four corners of the body of the altar beginning from the corner (? or according to some optionally from the centre) in the order, S. E., N. W., S. W., N. E., the fifth set being laid down round the central brick at the distance (or on the range) of the Retahsich bricks."

See the Fig 4 (Frontispiece) ; it is a help to understand the above.

The central part of the first layer is shown in the said figure. The letter *P* represents Prâṇabhrit bricks which are ten in number. The letter *S* in the centre represents Svayamâtṛiṇṇâ brick. *R.* represents Retahsich bricks; *V* represents Vis'vajyoti; then we have two Rîtavayâ bricks and lastly Âsâḍhâ; *DV.* represent Dviyajus brick.

From the IV. figure we clearly see that the Svayamâtṛiṇṇâ brick is in the centre; the Dviyajus brick is just close to it. Round them we find two Retahsich bricks and ten Prâṇabhrit bricks arranged in a circular rim. The Vis'vajyoti is outside the bigger circle. Then to

the east of the Vis'vajyoti two Ritavyā bricks are arranged and then to the east of them, we have Āṣādhā.

Then two Lokamprīṇā bricks are laid in the south east corner. These bricks are for the purpose of filling up spaces. The number of the bricks. The body of the altar requires in the first layer 1028 Lokamprīṇā bricks of three different kinds viz., one pada, half pada and quarter pada occupying together a space of 321 square padas while 98 Yajusmatī bricks fill up 79 square padas. In the wings there are 309 Lokamprīṇā bricks on each side occupying a space of 79 square padas. The total number of the bricks in the wings therefore comes to 618. In the tail there are 283 bricks altogether occupying 110 padas. The total number comes to 1929 as shown in the table below :—

	1028	Lokamprīṇās in the body.	
	309	„ in 1st wing	
	309	„ in the 2nd wing	
	283	„ in the tail	
	<hr/>		
	1929	...	Total.
Add to this 21 bricks of the Gārhapayta fire.	21		
	<hr/>		
	1950	...	Total.

We see that 1950 Lokamprīṇā bricks are in the 1st layer. The total number of these bricks in four layers comes to  $1,950 \times 4 = 7800$  Lokamprīṇās.

In the fifth layer there are 972 Lokamprīṇās more than in any other layer. The number in the 5th layer stands as below.

	1950	Lokamprīṇās	
	972	Additional ditto.	
	78	Yajusmatīs	
	<hr/>		
	3000	...	Total.
	7800		
	<hr/>		
By adding the number of the bricks in the four layers.	10800	...	Total.

See Eggeling Part IV. P. 22. [Central part of the 2nd layer (Fig 5 Frontispiece.)

The bricks are Ās'vinī represented by a, Vaisvadavī by V, Prāṇa-bhrit, by P and Apasjā by a.

On the eastern side, you will find चारुवर्ती, वैद्यदेवी, प्राणधृष्ट and अथर्व of the first group; you will find the same half bricks of 2nd group in the extreme south; then the 3rd group in the west and the fourth group in the north and the fifth group of half bricks just above the 2nd group in the south.

The two Rīṭavyās of the second layer are placed immediately above the Rīṭavyā of the first layer leaving the intermediate space vacant.

We have then 19 Vayasyā bricks, four in the east at the end of the spine and five in the other directions round the other three points of the spine. Thus the total number of the Vayasyā bricks comes to 19 only. The diagram ultimately comes to the Fig. 6 (frontispiece).

Third layer. The central part of the third layer is shown in Fig. 6 (frontispiece.)

In the figure, the Svayamātriṇṇā is represented by *S*, Dvijajūṣas are represented by *D*, Vis'vajyoti is represented by *V* and Rīṭavyās by *Rit*.

See Fig. 7, (frontispiece) for the central part of the 4th layer.

The Sṛiṣṭis are seventeen in number; 9 of them are to the south of the spine running from the west to the east and eight are to the north of it. In the north we have four bricks and five in the south, two of them being half pada. In the eastern and western planks we have two bricks of square pada one after the other on the spine running from the west to the east; both of them are flanked in the north and south by one half pada bricks.

The two Rīṭavyā bricks are represented by *Rit* and are situated on the spine in the east exactly on the Rīṭavyā of the lower layer. For the central part of the fifth layer, see Fig. 8. (Frontispiece.)

The fifth layer is the last one in the altar and represents heaven. In the figure, we see that there are 21 Stomabhāga bricks represented by *St*. In the southern semi-circle there are 15 Stomabbagas and 14 in the northern semi-circle. There are two half bricks in the southern semi-circle one just in the east to the south of the cross-spine and another in the extreme south towards the east of the cross-spine. We further see that there are eight Stomabhāyas in the eastern quadrant and seven in the western one of the southern semi-circle.

We have the two Rīṭavyā bricks just on the radius of the inner circle; one to the north and the other to the south represented by *Rit*. To the north of the northern Rīṭavyā we have half-sized Nākasad and one half Pañchachudā making up one mixed brick represented by *N.P.* We have four more mixed bricks one in the north, the other in the west and two together in the south. To the east of the Rīṭavyā we have a

Vis'vajyoti represented by *V*. We find the Chhandasyā bricks, namely, Anuṣṭup, Gāyatrī and Triṣṭubh represented by *a*, *g* and *t* in the diagram.

The remaining space in the centre is filled up by 8 Gārhapatya bricks and above them we have eight Punas'chiti bricks shown by patching in the sketch. The vacant spaces are filled up by Lokamprīṇā bricks and loose soil on it. Then finally above them are laid one named Svayammātrīṇā in the centre and the other called Vikaraṇī to the north of it. See Eggeling's Ś. B. part IV, p. 78.

The cups and bricks are subordinate parts of a sacrifice.

Having digressed so far, let us now proceed with the subject under consideration. The cups are the subordinate parts of the sacrifice and the bricks are similarly its subordinate parts.

ब्राह्मणवती bricks.

There are ब्राह्मणवती bricks called चित्रणी and बज्रिणी, in the middle layer after Lokamprīṇā.

Order in an अग्निहोत्र.

The order in an Agnihottra is (1) establishment of fire (2) penance and (3) पश्चमानेष्टि.

An Agnichit has to observe certain vows, as for example अग्निचिद्वर्षेति नचायेत् । नस्त्रियमुपेयात् । तस्मादग्निचिता पविष्येनअग्नि-  
An अग्निचित्'s vow is a तव्याः" "An Agnichit should not run in the  
पुरुषार्थ. rains ; he should not cohabit with a woman:  
he should not therefore partake of birds' flesh". These vows are to be  
observed by him when he has already performed an Agnichayana sacrifice.

A Dikṣita carries a staff, ties a girdle round his waist and puts on a deer's skin. When should it be done ?  
When is a Dikṣita initiated ? When he is initiated by the performance of  
Dikṣāṇiyeṣṭi, he becomes entitled to carry the staff, tie the girdle and wear the deer's skin.

In a Kāmyeṣṭi sacrifice, there is no order because there is no order  
No order in a Kāmyeṣṭi. in the human desires; they arise at any time.  
The Pāṭhakrama in the Vedic text is only with a view to teach accentuation.

When such expressions as ' यस्त्वेनेष्ट्या ' (who by sacrificing it) are used,  
Priority of a Jyotiṣṭoma. they show the priority of that particular sacri-  
fice over the others. It is said in connection  
with a Jyotiṣṭoma that it is the best of all ; if one performs any other



sacrifices without performing it, the performance of the other sacrifices is useless. This indicates the priority of a Jyotiṣṭoma over the other sacrifices.

In the description of a Jyotiṣṭoma in the preceding pages we have seen that there are seven Saṁsthās which have different names. They are the modified forms of a Jyotiṣṭoma. In this connection it is much better to explain Âpatti and Vihāra.

Âpatti and Vihāra explained.

In a sacrifice, there is one fire from which other fires are taken; this taking of the fire is called Agnivihāra: the transference of the details from the model sacrifice to the modified sacrifice is called Dharma-vihāra. These sacrifices which are derived from the Jyotiṣṭoma have one essential quality in common with the Jyotiṣṭoma. It is called Âpatti or Vyāpti. The Vihāra and Âpatti are the characteristics of the dependent but not of the independent sacrifice.

अग्निष्टोम is the model of  
एक स्तोमक and अनेक  
स्तोमक.

There are sacrifices in which one Stoma is sung and there are others in which more than one are sung; the former is called Ekastomaka and the latter is called Anekastomaka. The model of all these sacrifices is Agniṣṭoma.

#### PĀDA IV.

सुतिक्रम predominates.

धर्मक्रम prevails over  
पाठक्रम.

When there is a conflict between the सुत्यक्रम and मृत्तिक्रम, the सुत्यक्रम has preference. As for instance, in the दग्धपुते-  
नास, curd (संग्राह्य) is first prepared and पुतेदाम  
is also prepared, but पुतेदाम offering will be

सुत्यक्रम prevails over  
मृत्तिक्रम.

made before the curd according to the order of the principal, and the ceremonies such as cutting it into pieces, anointing it with ghee and placing it shall be first performed. -

Now we have to see the order of इष्टि and सेम after अग्न्याधान.

In आनंतर्य practice सेम-  
याग is performed and  
in व्ययधान, इष्टि is  
performed before the  
establishment of fire.

There are two practices, called आनंतर्य and व्ययधान. Under the former practice of immediate-  
ness, after the अग्न्याधान, the सेमयाग is  
performed and subsequently the इष्टि is per-  
formed; but under the practice of व्ययधान  
(intervention) the इष्टि is performed after

Agnyâdhâna and lastly the Somayâga is performed. Both the practices are valid; if the object is to perform the *Somayâga*, the practice of immediateness is followed, and in such a case no season or time is necessary for the establishment of fire; but if the object is other, then Somayâga should be performed in the end and the season or time of the performance will be that of the establishment of fire.

A Brâhmaṇa can adopt either *Ānantarya* or *Ukthya* practice. If he adopts the former, in that case he will make all the offerings of the full moon on the *पूर्वमासे* day, excepting the last which shall be made after the performance of the Somayâga; in the *Ānantarya* case, the order, will therefore, be (1) *अग्न्याधान*, (2) *पूर्वमास* offerings with the exception of the last (3) *सोमयाग* (4) last offering of the *पूर्वमासयाग*. The last offering consists of a Purodâs'a cake to Agni and Soma, the dual deities.

The time of the modified sacrifice is the same as that of the model sacrifice but it is to be completed within one day. The model sacrifice, however takes two days for its completion.

The cows are milked in the previous evening in the new and full moon sacrifices. This milk is stored up and kept at night. The cows are again milked in the morning of the following day. The evening milk that has been reserved, is mixed with the morning milk. This mixture is called *Sannâya*. (See at p p. 297 and 357). The *Sannâya* offering is made on the new moon day after the performance of the Somayâga. Similarly Purodâs'a is offered on the full moon day to Agni and Soma after the performance of the Somayâga because the *Iṣtis* are performed after it (Soma).

The modifications of Soma such as *ekâha* and *gauḥ*, etc. which last for one day are performed after the *Dars'a-pûrṇamâsayâga* according to this *Ānantarya* practice. The order in them will be as follows: (1) Agnyâdhâna (2) Somayâga (3) *Iṣtis* (4) Soma modifications. This is the order in the modified sacrifice.

As in this Pâda, Agnyâdhâna of two kinds-namely, one before the *Iṣtis* and the other before the Somayâga-is mentioned, it is better to get an idea of an Agnyâdhâna (establishment of fire) It is a name of a sacrifice (*कर्मानामधेय*). In the beginning there is a *हुप्समिहोम* It lasts either three days or six days or twenty-four days. About 59 offerings of ghee

are made to different deities excepting the sun to whom boiled rice is offered. A sacrificer has to observe a vow of celibacy and abstain from animal food. After the sacrificer has his head shaved and nails cut, he

कुष्माण्डहोम.

commences Kuṣmāṇḍa homa on a new moon or a full moon day. Fifty-nine mantras from the

Veda are recited and different offerings are made to the fire.

It is followed by Gāṇḍhoma which is performed in a fire taken from

गण्डहोम.

Gārhapatya hearth. The sacrificer makes ghee offerings called Āghāra and Ājyabhāga

in the fire. Boiled rice is offered to the sun. One hundred and three offerings are made with the repetition of the Vedic Mantras.

Minor oblations are also made to the fire with the mystic syllables

Minor oblations.

ॐ, हुम्, स्वाः; then Sviṣṭakṛit follows. A vessel

of water is taken by the sacrificer and placed to the south-west of his house. He sees his reflection repeating the Vedic mantras. After throwing away the water the sacrificer enters his house without casting a glance behind.

After finishing it, the Brāhmaṇas are fed with milk and gold is given as their fee. Subsequently, the Agnyādhāna is commenced in the spring.

Before the ceremony is commenced, Nandi Śrāddha is performed; on

उदकयांति.

the same night, Udaka Śānti is performed. The

place where it is performed is besmeared with cow dung and husked or unhusked rice is thrown under the vessel of water placed there. The altar is marked out with the Darbhā grass which is thrown into the north of the altar. Another branch of Darbhā is spread towards the north of the altar with the ends of the grass towards

श्रोत्रणी vessel.

the east. Upon this grass a vessel called

Prokṣaṇī full of water, a vessel of bell metal and thread are placed. The Prokṣaṇī is then removed to the altar. It is covered with the Darbhā grass; the water from it is poured into the bell metal vessel and sprinkled from it on the sacrificer and his wife with recitation of the Vedic mantras accompanied with the monosyllable 'om' by the four Brāhmaṇas appointed for the purpose. They are paid according to their posture. A Brāhmaṇa in the east gets gold; the one standing in the south gets silver; the others in the west and north get bell metal and cloth. When different materials are not available, gold alone is distributed amongst the priests. The whole ceremony is finished during the night and in the morning, the Vedic mantras suited to the morning are sung and water is sipped by and sprinkled on the sacrificer and his wife. The sacrificer then sits to the north and his wife to the south; the priests be-

side the sacrificer sit in a line with the faces towards the fire. The sacrificer and his wife then make a Sankalpa (mental vow) to perform the Agnyâdhâna.

Sankalpa.

After this, ब्रह्मा, शिव, अश्वि, उद्गाता, अग्नीष्व and सद्यस् are formally appointed and are given reception by a feast called Madhuparka. After this, kundas and

अध्वर्यु

Vedis are prepared.

The vessels used are कुक्ष, अग्निहोत्रद्वयनी, जुहू, उपसृता and पुष्पा. They are of the form of the lip of an elephant, or of the mouth of a swan or of the tail of a crow.

Sacrificial vessels.

They are all ladles; the bowls of the ladles are of the above forms. When the bowl is in the form of an elephant's lips, it is about eight *angulas* in breadth and when it is in the form of a swan's mouth or of a crow's tail, it is about five *angulas* in width. The handles vary from a span to two cubits in length.

अग्निहोत्रद्वयनी and पुष्पा are made of the वैकृत (Flacourtia Sapida) wood; the जुहू is made of the पलाय (Butea Froudosa) wood; the उपसृता is made of the विषय (Ficus religiosa) wood; the पुष्पा is made of the wood of acacia catechu. The चूटि and सेख are ladles with flat bowls a span in length; they are made of the विषय (Ficus religiosa) wood.

A mortar is made of Butea froudosa about six *angulas* in depth and mounted on a pedestal of six fingers in height.

Sacrificial instruments.

A pestle is made of the wood of acacia catechu.

An oblong vessel called मायित्रद्वय is also made of acacia catechu in the shape of a cow's ear. A स्वरा (wooden sword) and a गाम्वा (cudgel) is also made of the acacia catechu wood. दहापात्र, दाहपात्र and मणीतापात्र are made of the wood of the Pipal tree. A string made of *munj* grass consisting of three knots is tied round the waist of the sacrificer's wife. Pots-herds are also prepared and their ends are sharpened in order to fit in with one another.

The sacrificer goes out to the jungle in search of wood from a pipal tree on which there has grown up यमी tree.

अरणी

He prepares the lower अरणी and upper अरणी from the Pipal tree of the above description.

A sacrificial site is selected by the priests; the ground for the sacrifice

Sacrificial place.

is dug up and the earth removed. Sand, saline soil, earth from the holes of rats, from

an anthill, from the depth of a river, and that dug up by a wild boar, a leaf of lotus, nodules of unburnt lime-stones and six pieces of gold are brought in and placed upon the altar.

A rite called *नेतिपितृयज्ञ* is performed. It is so called because a straw of the Darbhâ grass is held behind the ears of a sacrificer and is cut constituting the act of gift of a cow, in the course of the oblations to the departed soul. The oblations to the *manes* are of the clarified butter or of the boiled rice-balls. The clarified butter is offered to the fire and the rice balls are offered to the Pitris. The sacrificer then plays dice with his children.

When in the evening, the sun's rays touch the top of the trees, an oblation called *चैविषदोष* is performed. Sesamum, lentil, unhusked rice, barley, particles of rice, wheat, panicle, wild sesamum, *kangni* seed, wild grain, wild barley and the bamboo seeds are mixed and washed. The Adhvaryu, Brahmâ, the sacrificer and his wife covered in clothes, march towards the fire. They place the sacrificial utensils before them and make offerings of ghee called *Āghâra* and *Ājrabhâga*. Afterwards they offer the seeds and grains mixed as above to the fire.

Next follows the Brahmandana ceremony. Fire from the ordinary hearth is transfered to the Gârbapatya fire-place. The sacrificial vessels are arranged on the altar; a hide of a bay bullock is spread and the rice to be boiled is taken upon it. It is pounded and boiled. In the rice thus prepared, a hollow is made and ghee is poured in there; offerings are made to Brahmâ from this rice. The priests recite the verses in praise of the sacrificer who gives three morsels of rice to each of them and *oxen* as their fee.

Then follows the fire-producing ceremony. The sacrificer holds *Araṇi* in his hand and recites the Vedic mantras. He is kept awake at night; when the greater portion of the night has passed, the priests begin to produce fire by rubbing the *Araṇis* together. The Adhvaryu enjoins upon the sacrificer not to tell lies and points out a black goat. The sacrificer remains silent. Ordinary fire is brought in, some fuel is thrown in and it is stirred up and kindled. The churning process by means of *Araṇis* continues; the sacrificer rubs first; the hotâ recites mantras and the udgâtâ sings. When fire is produced, the Adhvaryu and the sacrificer recite the verses in praise of the fire and carry it to the Gârbapatya hearth with the accompaniment of *Sâma* in the Rathantara tune. The sacrificer touches the Gârbapatya hearth and places gold pieces to the north; pieces of silver are given to an ignorant Brahmana.

The fire from the Gârbapatya hearth is taken to the Dakṣiṇâgni hearth

with the accompaniment of music and distribution of Dakṣiṇa (fee consisting of silver to an ignorant Brahmana. When the sun has risen, the sacrificial fire is placed in the Gārhapatya hearth. A horse, an ox, a goat, a ram, or a *kamaṇḍilu* in the absence of one another in the above order is bathed and made to stand near the Gārhapatya hearth.

The sacrificer takes the fire from the Gārhapatya hearth to the Âhavanya with the accompaniment of the Vâmadeva song, chanted by the udgâtâ priest (see the plan I of the frontispiece). The sacrificial vessels are held in hand by some one else and a horse is presented to the Adhvaryu and the Brahmâ priest each. In the Âhavaniya hearth, sand, saline earth and other things mentioned above are placed and the fire carried from the Gārhapatya hearth is placed there amidst the Sâmas known as Brihat, Vâravantiya and S'yaita sung by the Udgâtâ priest. This constitutes the establishment of fire. The sacrificer touches it and recites the verses with the Adhvaryu priest in praise of the fire. Oblation of sacrificial fuel is made to all the three fires. This is the consummation of Agnyâdhâna and is expressed by an oblation of the clarified butter called Pûrṇâbhoti. The priests pronounce the benedictions on the sacrificer.

A Pavamâneṣṭi which consists of minor oblations is subsequently performed. Its principal deities are अग्नि, यममान, पावक, शुक्लि, इंद्राग्नी and अदिति. The Puroḍâs'a cakes and boiled rice are offered. The model of the यममानेष्टि is दयैर्पूज्यमासवाग. The Yâjyâs and Anuvâkas are recited by the Hotâ priest. A pillow is given to the Agnidha, a horse to the Brahmâ, a cow to the Hotâ, an ox to the Adhvaryu and gold and cloth to the Udgâtâ priest.

The order which we have described in the preceding pages is as follows. (१) अग्न्याधान (२) यममानेष्टि (३) अग्निहोत्र (४) दयैर्पूज्यमासवाग (५) यज्ञ (६) चोद. This order is liable to changes according to the emergency of the case. (See Kuṇṭe's पट्टदर्थन चिंतनिका.)

## CHAPTER VI.

### PÂDA 1.

The present chapter treats of 'rights' to perform a sacrifice and Right to sacrifice. thereby indirectly 'rights' to property.

The Smṛiti writers have deduced from the right to perform a sacrifice the law of inheritance.

According to the Mīmāṃsā school of philosophy, no act is possible without a motive. It is useless to discuss

Motive.

the component factors of an act which have been very fully discussed in the preceding pages. An act performed without a motive is an act of a lunatic. The motive or object in view may be either visible or invisible.

What is the object of a sacrifice? It is to secure heaven; it is said 'स्वर्गं कानिचिज्ज्ञेद' 'let one desirous of heaven perform a sacrifice.' Here an agent is the per-

Object of sacrifice.

former; the heaven is the object and the sacrifice is a means to obtain it. We have therefore three factors; the actor, the object and the act.

Any person who is possessed of the desire to secure heaven is entitled to perform a sacrifice. No person can be said to be without such desire. Every human being possessing capacity, has a desire to secure heaven. The animals or birds cannot have such desire or capacity.

The Vedic text which confers the right to perform a sacrifice has the agent in the masculine gender. It can be argued with plausible reasons that a female is excluded from performing a sacrifice. A woman's independent right to perform a sacrifice recognised. A great Mīmāṃsaka is of opinion that a female is not entitled to perform it, because she has no independent property but Jaimini following the view of Bādariyaṇa concedes the right to the females as well for the following reasons.

(1) The gender used is not very important, because some gender must have been used in the Vedic text; the masculine gender includes feminine gender as is the case in the modern legal literature.

(2) A female is also possessed of the desire to secure heaven.

(3) She is an equal owner with her husband in the property; she is not a saleable commodity.

(4) The goddesses with their husbands have equal shares in the offerings in the sacrifice.

It follows as a corollary from the above discussion that a wife is Husband and wife can equally entitled with her husband to perform both perform a sacrifice. a sacrifice with him. Our author relies on the Vedic text quoted at P. 304 in support of his view.

One person is only entitled to perform Agnyâdhâna; where in the

One person is entitled to perform *श्रम्याधान*.

text, the words "दीनेवसानौ" "two clothed in silk" are used, they contemplate the husband and wife who are one body for the performance of all religious and temporal duties.

A woman is not equal by reason of her sex with man in many things. What are the disqualifications of a female?

and possesses many disqualifications; she can perform all those acts which are specially mentioned for her to perform; as for example,

she is equally entitled to observe a vow of celibacy, to have her head shorn or nails pared.

The most important question for determination is whether a *Sûdra* is not entitled to perform a sacrifice.

is entitled to perform a sacrifice. A *Sûdra* is not entitled to wear a sacred thread; he is therefore, not entitled to study the Vedas.

Without the study of the Vedas, he is not entitled to perform the sacrifice. Further there is a Vedic text under which only the three higher castes are entitled to establish fire; from this fact, it appears that a *Sûdra* is not given the privilege of performing the sacrifice.

Poverty and deprivation of sense organs are no disqualifications provided the latter is not permanent, natural and incurable. Poverty is no bar; but deprivation of limbs is a bar if it is incurable

the latter is not permanent, natural and incurable. Incurable and natural deprivation of the senses are, also in this view disqualifications in cases of inheritance.

It is customary to repeat the family clan, Gottra and the Pravaras i.e. a person having not three Pravaras is not entitled to perform a sacrifice.

the different members of the Gottra. They are one, two, three and five. Any person who has not three Pravaras is not entitled to perform a sacrifice. It is unnecessary to mention that under the principle of *Avayatyuvâda* as

explained in the preceding pages, the higher number includes the lower number.

A *Rathakâra* who belongs to a mixed class is entitled to perform a sacrifice.

sacrifice under a special text "अग्निं रथकार आदधीत." "A *Rathakâra* shall perform *Agnyâdhâna* in the rainy seasons." The term

The word रथकार explained.

*Rathakâra* is used in a conventional sense (योगरुद्धि) and means a particular mixed class "नादिष्वेव करष्यांतु रथकारः प्रजायते" *Yājñavalkya*

*Smṛiti* I:95. "By a (man of the) *Mūhiṣya* class or a (woman of the)



Karṇa class is begotten Rathakāra (S. B. H., XXI. p. 200.) He also says in I.92.

वैश्या शूद्रयोः स्तु राजन्यान्मा हिष्योऽग्री सुतौस्मृतौ ।  
वैश्यास्तु करणशूद्र्यां विनास्वेपविधिस्मृतः ॥

"The sons begot ten on a Vais'ya and a Śūdra woman by a Kṣatriya are called Māhiṣya and Ugra respectively; by a Vais'ya on a Śūdra woman, a Karṇa: this law is propounded with regard to married women." (S. B. H., XXI. p. 190.)

This is in Anulomā marriage. From the above extracts, we find that a Rathakāra is of mixed caste; it does not necessarily follow that he carries on the business of chariot-making. It is an accident. A twice-born by carrying on the trade of chariot-making does not become a Rathakāra. The term Rathakāra is used here in its conventional sense. Where a word is used in a conventional sense but not in its derivative sense by reason of the convention being stronger than the derivation, it is called स्वकार न्याय.

A noble in the community of Niṣāda, a non-Aryan tribe is entitled to perform a sacrifice called Rudrayāga. The term Niṣāda is used for a mixed breed from a Brāhmaṇa father and a Śūdra woman in an Anulomā system of marriage.

विप्रान्मूर्धावसिक्तो हि क्षत्रियायां विशः स्त्रियां ।  
अम्बष्ठः शूद्र्यानिपादो जातः पारशवोऽपि वा ॥

Yājñavalkya I. 91.

"By Brāhmaṇa in a Kṣatriya woman is produced merely a Mūrdhāva sikta; in a Vais'ya woman an Ambaṣṭha; and in a Śūdra woman, a Niṣāda or a Pārava even." (S. B. H., XXI. p. 189.)

The text which confers a right of performing a Rudrayāga runs thus "वास्तुमन्वेरौद्रं चर्त्तुं निर्वपेत्सर्वद्रः प्रजा अनयेत् ..... स्वयनिपादस्वपतिं वा नयेत्." "Let him offer boiled rice consecrated to Rudra in the dwelling house where Rudra pacifies the family.....let him cause a निपादस्वपति to perform a sacrifice with it."

What is the meaning of the term 'निपादस्वपति.' There are two compounds in this word; कर्त्तृभारव्य or, वस्तुभारव्य. It therefore, means 'a निपाद who is noble' or 'a nobleman of the निपाद caste. The former is preferable; in this view कर्त्तृभारव्य prevails over the वस्तुभारव्य समाव. It is called निपादस्वपतिम्बाव.

PÂDA 2.

In a sacrificial session, there are many sacrificers varying from seven-  
Fruit in a sacrificial session. teen to twenty-four. "सहस्राक्षराचक्षुर्विचक्षिपन्ना  
सत्त्वासीन्" How is the fruit of the Sattrā to be distributed? Each and everyone reaps the entire fruit of it. There is no impossibility in it; as for example, one animal is perceived by a large gathering of people. When we say, 'burn the town' it means each and every house in the town.

In this connection, it is better to explain विशद्विक्लद्वय. In a sentence, we have a subject and a predicate; the former विशद्विक्लद्वय explained. is known and the latter is unknown: this is one contradictory. The subject being known, any statement about it is a restatement. the predicate being unknown, it makes an original statement: this is the second contradictory. The subject in relation to the predicate is principal and the predicate is subordinate; this is the third contradictory.

In the Dars'apûrnamâsayâgas, there is one sacrificer, and there is only one main fruit; the incidental fruits that may accrue are not different from the main fruit i.e. One alone is entitled to perform दर्वपूर्यनासवाग. the attainment of heaven.

The acts are either religious or profane. Every act has three stages  
Two kinds of acts. (1) Commencement (2) Continuance (3) Completion. When a Vedic act is once commenced, it must be completed whether the fruit thereof has accrued or not; the completion of the act is itself a fruit. Its completion generates an extraordinary principle called Apûrva in the performer. If a religious act must be completed. A religious act which has been commenced is left incomplete, the society will condemn the performer. A wordly act from the wordly act. on the other hand, does not necessarily require completion because there is no code of procedure; it does not produce an Apûrva.

The author then proceeds to explain the difference between Pratishedha पतिषेध & पयुदसा explained. Paryudâsa. It has already been explained in the preceding pages. If the negative in the text is connected with the predicate, it is Pratishedha and prohibits the actual commission of the act. If it is connected with the subject, the mental commission of it is prohibited. It is called Paryudâsa.

The Kalan̄ja Nyâya is the actual prohibition of an act. 'नकलंजनस्येद'

कलत्रं न्याय explained. 'one should not eat flesh stuck with a poisonous arrow.' The actual eating of Kalatrja is prohibited. When a man is told not to see the rising sun, there is no commission of the act; it is only a mental resolution; as soon as one resolves not to see the rising sun, he refrains from seeing it. It is a vow (व्रत). In this view, the actual performance of an act constitutes a Yāga and mental forbearance or commission is a Vrata.

A person has to observe good manner during his life; it consists of Āchāra explained. respect to his preceptor and the elders; he must make an obeisance to his elders and must rise when they approach. At what period should he observe the social etiquette? The reply of our author is that one should commence observing good manners and behaving properly according to the rules of the society after his Upanayana ceremony has been performed.

He is also required to perform Agnihottra twice a day and also on ceremonial occasions during his life till his death. अग्निहोत्रन्याय explained. "दादाजीवमग्निं होत्रं ब्रुहेति" "Let him perform Agnihottra as long as he lives". The text does not mean that you are to perform Agnihottra at every time in your life giving up all the worldly acts. What it really means is that one is to perform Agnihottra at the fixed time mentioned at p. 323. It does not contemplate giving up all worldly acts. This is called अग्निहोत्रन्याय.

The Agnihottra is, therefore, to be repeated every day at the stated time according to the view which we take, during Performance of अग्निहोत्र. one's lifetime. The non-performance thereof and observance of good entails the loss of heavenly bliss. Similarly, manners are insisted on. good manners should always be observed towards the elders and superiors.

Expiatory ceremony. When any sacrificial vessel is broken or when its content is spilt, you are to perform an expiatory libation on every such occasion.

A twice-born is under a three-fold debt from his birth under the well known text of the Taittiriya Sanhitā quoted at p. 325. They are (१) देवभूय (२) पितृभूय and (३) अग्निभूय. The first debt is paid off by performance of a sacrifice; the second is discharged by begetting children and continuing the race and the third is paid off by entering the preceptor's house, leading a life of celibacy and studying the Vedas from him.

## PÂDA 3.

There are two kinds of sacrifices ; (१) नित्य and (२) काम्य. In a sacrifice there are two parts one principal and the other subordinate. In a नित्यकर्म (permanent rite) the principal part is indispensable; the subordinate parts may be omitted but in a काम्य कर्म (desire accomplishing rite) all the details must also be performed. The reason is obvious. A Nityakarma is essential and permanent; the non-performance of it entails a sin ; but a Kamyakarma is performed with a certain desire which cannot be fulfilled if any detail is omitted.

An act is not changed by a change of material ; as for instance the act of throwing is not changed by the change of material thrown. You may throw a stone or brick ; the act of throwing remains the same.

Accordingly, when the original material is lost or is not available, another material may be substituted in its place in the नित्य and नैमित्तिक कर्म. “यदि सोमं विदेत् प्रदीकानभिपुण्यात्” “If Soma is not available, one shall extract juice of a Pâtikâ”. There will be a substitute in the case of a Nityakarma either commenced or to be commenced when the original material is spoilt or lost but in the Naimittika-karma, the substitute will be used only in the case when the act is commenced and the emergency arises.

There will be no substitute for a deity, fire, mantra and act because they constitute the special parts of a sacrifice. You cannot substitute a deity in place of another, because that will change the nature of the sacrifice. The same principle holds good in the case of the fire, mantra and act.

Similarly, the master cannot be substituted because the fruit accrues to him. No one can therefore be substituted for him.

Forbidden material cannot be a substitute. The material substituted should not be a forbidden material. अथर्वशास्त्रे यद्वक्ताः कोद्राः । अथर्वशास्त्रे यद्वक्ताः ” “Wild Kodra cereal is unfit for a sacrifice ; the beans are unfit for a sacrifice ”.

In a sacrificial session there is a large number of sacrificers, varying from seventeen to twenty-four. If any one dies another *locum tenens* may be appointed. We have seen that there cannot be a substitute in a sacrifice for a master but in the

ब्रह्मवाद explained.

case of a sacrificial session, there is an exception. It is called Sattrā Nyāya.

Right of the *locum tenens*.

The *locum tenens* to all intents and purposes steps into the shoes of the dead or absent master save the fruit of the sacrifice which accrues to the original master.

A substituted material used for an original material should be of the same species; it must resemble the original material. When there is an option in two or more materials and the option is once made, but subsequently the material selected is lost,

you cannot make a choice of another optional material but you will have to select the material of the same class which bears resemblance to the original material lost or spoilt.

A prescribed material by a text should be used as substitute.

Where a Vedic text enjoins a substitute in the absence of the original material, it shall be used as substitute; as for example, *Pātikā* is prescribed by the Veda as substitute for Soma.

When the original material used is lost or otherwise made useless and the substitute used in its place is also made useless, the second substitute which will be used shall resemble the original but not the first substituted thing though it may have been sanctioned by the Veda. As for instance *Pātikā* is a substitute for Soma; both of them are lost; the third substance used must resemble Soma.

When the original material is lost and the sacrificer while searching the substitute finds out the original material when found out after the latter shall be used; but if the act is commenced with the substitute and subsequently the original material is found out, the act must be continued with the substituted material.

The original material though not fit to have a purificatory ceremony performed on it is preferable to the substitute even if it is sufficient to have the purificatory ceremony performed on it; but when the original is not fit for the object for which it is required, the substitute may be used provided

it is fit for the object ; as for instance, Khadira wood which is strong enough for a sacrificial post for fastening a strong and restive animal to it, is preferable to Kadira wood which is weak though sanctioned by the Yeda. In such a case, fulfilment of purpose is the guide. In the Sûtra the word

But if the original material is not fit for the object required, the substitute if fit is preferable.

Śeṣa is used. A constituent part of a sacrifice is called Anga but Śeṣa is that which subserves the purpose of a sacrifice though it may not be its constituent part. As for example, a man has several parts of his body ; he can exist alone with them ; but the society and the environments which subserve his purpose and are essential ingredients without which he cannot be what he is, are not his constituent parts. The first relationship with his body is called Angânḡibhāva and the last is called Śeṣas'eṣibhāva. The man is Angi and Śeṣi both, but his bodily parts and the surroundings are Anga and Śeṣa respectively.

The original material is always to be preferred even though it is not sufficient to perform the subordinate parts of a sacrifice provided it is sufficient for the performance of the principal part. As for example, Vṛihi is not sufficient for the Sviṣṭakṛit, Idā and Prās'ittra but only for the principal offering and Nivāra which is a substitute for Vṛihi is sufficient for all. Here Vṛihi though insufficient is preferable to Nivāra and the subordinate parts may be omitted.

The original material though not sufficient for the subordinate parts is preferable if sufficient for the principal.

The original material is always to be preferred even though it is not sufficient to perform the subordinate parts of a sacrifice provided it is sufficient for the performance of the principal part. As for example, Vṛihi is not sufficient for the Sviṣṭakṛit, Idā and Prās'ittra but only for the principal offering and Nivāra which is a substitute for Vṛihi is sufficient for all. Here Vṛihi though insufficient is preferable to Nivāra and the subordinate parts may be omitted.

#### PÂDA 4. -

In Dars'apurṇamāsayāga the main offering consists of two portions of a Puroḍâś'a cake cut into three parts. The first and the middle parts of the Puroḍâś'a cake constitute the principal offering to the deity and the remainder is reserved for the Sviṣṭakṛit offering, Idā and Prās'ittra foods. If the two portions of the cake

are destroyed or otherwise made unfit for the offering, another cake should be prepared and the third portion cannot be used for the main offering ; but when the third portion is destroyed, no other cake shall be prepared for the Sviṣṭakṛit as it is only a Pratipattikarma ; the offering shall be made from the residue of the destroyed cake if there be any.

As we have seen above in the Dars'apûrṇamāsayāga, there are Idā and Prās'ittra foods. The text in their connection is "चत्वारिंशद्वर्षमा इदं पश्यति" "The four Ritricks and the sacrificer who is the fifth eat Idā." By means of Parisankhyā, it may be deduced as a corollary that of a Prās'ittra food, all others are entitled to partake, excepting the Ritricks but our author says that it is a Vidhi. The reason is, that the sacrificer being not a worker like the Ritricks, he is given the right to partake of the Idā along with the Ritricks. In this view the sacrificial food—whether Idā or Prās'ittra—is to be eaten by the Ritricks including the sacrificer; others are not entitled to it.

When a sacrificial vessel is partially or totally destroyed, an expiatory ceremony in the form of a penance is performed to ward off any evil that may befall; when on the other hand, a Puroḍāśa cake is partially burnt, it may be used and no expiatory ceremony is performed but when it is totally burnt an expiatory ceremony is indispensable. It is called Kṣāmeṣṭi Nyāya.

हस्त्येकं वाक्यं परिदृष्ट्वा explained;  
expiatory rite on the total destruction of a cake.

There is a text in connection with the full and new moon sacrifices to the effect that one whose *two offerings* are spoilt, should make an offering of five dishes full of boiled rice to the god Indra. In order to understand the text, it is necessary to explain the Sannāya offering in connection with the full and new moon sacrifices. In the evening, the cows are milked and the milk is stored up in a vessel. In the evening of the full moon or new moon day that follows, the cows are again milked and this milk is also mixed with the evening milk that was stored up. Two offerings are prepared from this milk which is called Sannāya; one is made in the morning and the other is made in the evening of the full moon or new moon day. If by chance one of the offerings or both offerings are spoiled, what should be done? The above quoted text provides an offering of five dishes full of boiled rice to Indra as expiation in case both the offerings are spoiled. How are we to interpret the term 'two offerings' in the text, whether collectively or severally?

There are two terms in connection with the mode of interpretation. मृत्येकं वाक्यं परिदृष्ट्वा explained. मृत्येकं वाक्यं परिदृष्ट्वा is a sentence in which the word is used in the distributive sense as for instance, 'Feed John, Peter and Samuel.' The sentence means that each is to be fed separately. चतुर्दशे वाक्यं परिदृष्ट्वा

is a sentence in which a word is used in a collective sense ; as for example, 'Let this village be fined 100 Rs.' here the word village is used in the collective sense. It is very well explained by Kumārila in the following couplet.

शरीरोनिग्रहोयन्नत्रप्रत्येकमिन्नता । हिरण्यादानं दंडस्तुसमुदाये समाप्यते ॥

Where the punishment inflicted is bodily restraint, it is always distributively awarded but where the punishment is a fine consisting of gold, it is collectively awarded (in the absence of any term to the contrary.) The latter is called गर्गशतदंडन्याय. See p. 315.

Keeping this distinction in view, let us take the above text and see whether the term 'two offerings' is used in the distributive or collective sense. The author says that it is used in the distributive sense. Accordingly, five dishes of boiled rice should be offered to Indra on every occasion when Sannāya is spoiled. It also stands to reason.

There is another text "इयिचनिग्रावर्मिस्मिपुत्यादयनीयेदुत्या प्रयंचं परेस्य सदाविमघान् सघयंति" "In a place where Soma is kept having extracted its juice and having made an offering in the Ahavantiya fire, they partake of the food on returning." Are both acts mentioned in the text viz., extraction of juice and the offering in the fire, necessary to make one entitled to the food? Here the principle of गर्गशतदंड applies and accordingly only those who extract the Soma juice and make the offering are entitled to the food.

There is another text "यस्यैवावधुगतायनी यमिनिष्मोचेतयस्य याम्बुदियाद् पुनराचेयमेवतस्व प्रायश्चित्तिः" "One whose both fires are extinguished and the sun rises, his penance consists in the re-establishment of fire." In what sense is the term both fires used in the above text? The term 'both fires' refers to the गार्हपत्य and आदयनीय fire. They are produced at one and the same time; so the extinction referred to in the text is the extinction of both of them collectively. The principle of गर्गशतदंड न्याय applies; and the पुनराधान is to be performed on the extinction of both the fires collectively.

Nature of the expiatory ceremony.

What is the nature of the expiatory ceremony which consists of five dishes of boiled rice to Indra? It is an independent but not a substituted rite and is a part of the new moon sacrifice.



When a man who has made up his mind to perform a Sattrā and subsequently gives it up, shall have to undergo a sacrifice in an expiatory ceremony by performing a Vis'rajit sacrifice. The reason is that one by making a vow becomes indebted to the gods; he can discharge the debt by performing the Vis'rajit.

There is another text which requires an interpretation "वदिपयैषीर्षं पत्ने व्रतं उपवति वदिनापावस्यावा" "They break the fast with the grass on the full moon day and with the calf on the new moon day." What is the meaning of calf? Does it mean veal? No; it cannot mean flesh because the corresponding word 'grass' makes it absurd. The terms therefore, mean the time when the Darbhā grass is brought on the full moon day and the time when the calves are driven off with a branch of a tree at the time of milking the cows on the new moon day. Such instances are found in every language as Godhūli (dusk).

"The curfew tolls the knell of parting day;  
The lowing herd winds slowly o'er the lea;  
The ploughman homeward plods his weary way;  
And leaves the world to darkness and to me."

[Gray's elegy.]

We have seen in the preceding pages that Sannāya offering is also made by one who has made a Soma sacrifice on the new moon day. He has to milk the cows, prepare Sannāya oblations and to take meals after milking the cows. There are others who make no Sannāya oblations and there are no cows milked, nor are the calves driven off. It matters very little whether the calves are driven off or not but the Vatsāpakarna came to denote the time of taking food from the fact of driving off the calves at the time of milking the cows.

There is a text in connection with the Dars'apūrṇamāsa Yāgas; मत्सरस्य means the "मत्सरस्य मत्सरं मत्सरि" "He throws grass with the branch in the fire". How are we to interpret it, as there is no branch or poker where there is no Sannāya oblation? According to the principle laid down above, it indicates the time of the final disposal in a sacrifice irrespective of the branch or poker. If they are there, they may be also consigned to the fire as an act constituting final disposal thereof.

PÂDA 5.

Abhyudayeṣṭi is a small sacrifice consisting of the three kinds of rice offerings to Agni, Indra and Viṣṇu. The rice is divided into three portions, the Parodâs'a cake of the rice of the middle class, baked on eight pans is offered to Agni; the grossest rice boiled in curd called Âtañchana set apart specially for the purpose, is offered to Indra and minutest rice boiled in water is offered to Viṣṇu. This sacrifice is the Naimittika ceremony. If a sacrificer under a mistaken belief of a new moon day performs a Dars'ayâga, and during its progress the moon rises he shall have to pay the penalty by performing the Abhyudayeṣṭi. Its nature. It is not an independent rite; it is a part of the Dars'ayâga and is performed when a mistake is committed in ascertaining the correct date. The materials are already present in the Dars'ayâga; there is a change of deities; the offerings are directed to the other deities.

An Upâns'uyâga is performed on the full moon night and the ghee offerings are made to Viṣṇu in a low tone. In a Dars'ayâga, when Abhyudayeṣṭi is performed Upâns'uyâga is also performed. The deity of Upâns'uyâga, viz, Viṣṇu is changed and three other deities in his place come in as said above.

In the text quoted at p. 355 in connection with the Abhyudayeṣṭi, it is said, 'if the moon rises when he has already consecrated the offering'; does it mean that one has to perform an Abhyudayeṣṭi, only when the materials are consecrated? It does not mean that; the cause of the performance of an Abhyudayeṣṭi is the mistake of the date; the consecration of the materials is not a precedent condition. Whether the materials are consecrated or not, an Abhyudayeṣṭi should be performed if the moon rises on the supposed wrong date of Amâvasyâ. The Dars'ayâga is commenced on the 30th day of a month i. e. on the Amâvasyâ during the day time; the sacrificer goes to the jungle and brings the Darbhâ grass and the Samit (sacrificial fuel.) He then formally makes a vow (Sankalpa) to make offerings to the gods. This is called Anvâdâna. The moon rises at night; if she rises, then the Abhyudayeṣṭi is performed. The word Nirupt (consecrated) in the text includes every act connected with the consecration.

When the materials are not consecrated, the offerings are made to the deities of the model sacrifice according to Âs'marathya but according to Âlekhaṇa they are made to the deities of the modified sacrifice i. e. the Abhyudayeṣṭi.

When the materials are not consecrated, the offerings are made to the deities of the *अभ्युदयेष्टि*.

Jaiminī adopts the latter view. When a portion of the materials is consecrated to the deity of the Dars'ayāga and the moon rises, the remaining portion which is not yet consecrated cannot be consecrated to the deity of the Dars'ayāga nor can it be consecrated to the deity of the Abhyudayeṣṭi as it has not yet commenced; it shall be offered silently without mentioning the name of any deity.

We have explained what Sannāya is in the preceding pages. On the *अभ्युदयेष्टि* is to be performed by a *सन्नायी* and non *सन्नायी* as well. *Amāvasyā* night cows are milked, the milk is put in a vessel and heated: a little curd is put in it and the whole is converted into curd. On the morning of the Pratipada of the bright half, the cows are milked and the milk is put into a separate vessel. At the time of the offering, both the milk and curd are placed in separate vessels. Two sacrificial spoons are used; the curd is first put into a *Śravā* and from it, it is transferred to a *Śruchā*. The *Śravā* is then filled up with milk which is also transferred to the *Śruchā*. This mixture of milk and curd is offered to the *Āhavanīya* fire. This oblation is called Sannāya and the milk or curd is also called Sannāya. We have seen in the preceding pages that a person who performs a Soma Yāga has to make an oblation of Sannāya. Now the question arises, whether the Abhyudayeṣṭi is to be performed by a Sannāyī alone. The reply of our author is that it is to be performed by a Sannāyī and a non-Sannāyī both.

We have also seen in the preceding pages that if persons having engaged in performing a Sattrā, give it up, they have to perform a Vis'vajit sacrifice as a penalty. The question is when should it be performed? Should it be performed after the Soma having been purchased and then no Sattrā performed? The reply of our author is that it should be performed as an expiatory ceremony even when you have made up a determination to perform it and then give it up. The purchase of Soma is not material for its performance.

As a rule an initiation ceremony lasts for twelve days in a  
 In a *ववामवन*, an initiation ceremony is performed four days before the full moon of the *चाप*.  
 a *Jyotiṣṭoma* sacrifice. The *Dikṣā* ceremony in a *Gavāmayana* should be performed four days before the full moon of the *Māgha* so that *Soma* may be purchased on the eighth day of the dark half of the same month.

When a person is engaged in a sacrifice, say a *Jyotiṣṭoma* his daily duties such as *Agnihotra* etc., are stopped; after the sacrificial bath, they are to be performed. Sometimes during the continuance of a big sacrifice certain ceremonies are prolonged or put off; the sacrificial bath (*Avabhṛitha*) is necessarily put off. The *Agnihotra* and other daily duties will be suspended till the sacrificial bath is not performed. A *Dikṣita* remains initiated till the sacrifice is over.

When the continuance of the performance of a *Jyotiṣṭoma* is put off for some uncontrollable circumstances, a *Pratihoma* *प्रतिहोम* as an expiatory ceremony for the suspension of a *होमोत्तिष्ठोम*.  
 consisting of as many oblations as the days for which the ceremony was deferred is performed to remove the sin of the sacrificer arising from the non-performance of the daily duties.

There is an *Udavasāniya* ceremony performed after the sacrificial bath which completes the sacrifice to all intents and purposes. If the *Udavasāniya* is deferred for some reason or another, the sacrificer need not perform the daily duties in the interval.  
 Daily duties are suspended till the *उदवसनोप* after the sacrificial bath.

A *Pratihoma* is performed in the evening in a *Jyotiṣṭoma*, because the sacrificial bath which completes it to all intents and purposes is resorted to in the evening; but in a *Ṣoḍaśī* which is finished at night, the *Pratihoma* is performed in the morning.  
 Time of the performance of a *प्रतिहोम*.

Here it is necessary to explain the term *Kritvāchintā* which is used by *Śavara* in commenting upon the *Sūtra* 43. It consists in assuming the contrary proposition of the aphorism as correct and then arriving at a conclusion on such assumption. It is very often used by the commentators.  
*कृत्वा चिन्ता* *कृतव* explained.

When an expiatory ceremony is performed on the breakage of a sacrificial vessel as described in the preceding pages, it is a part of the Dars'apûrnamâsayağa, as the text in connection with that occurs in the context of the Dars'apûrnamâsayağa. 'मिन्नेदुहोति, स्किन्नेदुहोति' He performs a *homa* on breaking, he performs a *homa* on spilling.

So the texts do not apply to the Jyotiṣṭoma and the Agnihoitra sacrifices.

The author proceeds to explain the term Vyāpanna. Anything contaminated and not fit for eating by a human being is Vyāpanna. It includes food in which a dead insect or hair is found. Such a contaminated food should not be eaten but should be thrown in water.

In a Jyotiṣṭoma sacrifice, Vahisparamāna air is sung. The priests walk out of the sacrificial ground and there they sing the Vedic songs. While going out of the sacrificial ground, first the Prastotā goes out; then the Udgātā holding the tucked up clothes behind the Prastotā follows him; lastly the Pratibartā holding up the tucked up clothes behind the Udgātā goes out of the sacrificial ground. The procession of the singing priests continues in the above order from the sacrificial ground to some place outside of it. If by chance, they let go the tucked up clothes in the procession it is called Kachchhavimochana. There are two priests—the Udgātā and the Pratibartā,—who hold the tucked up clothes in their hands. The Prastotā has no one to precede him, so he does not hold the tucked up clothes, in his hand. There are four possible accidents; (1) the Udgātā alone may lose the hold of the tucked up clothes; (2) the Pratibartā alone may lose the Kachchha (3) They may simultaneously lose the hold (4) They may successively lose hold of it.

The general proposition is that a penalty shall have to be paid whether they lose the hold of the tucked up clothes singly or together. If Udgātā lets go the tucked up clothes of the Prastotā, the sacrificer may either conclude the sacrifice without payment of a fee or may recommence the sacrifice on the payment of the same fee; (2) if the Pratibartā lets go his hold of clothes, the sacrificer shall pay his entire wealth in the same sacrifice: (3) if both of them let go the hold of the clothes simultaneously there is an option for the sacrificer to choose either of the above alternatives, either he may pay the fee or not or pay the whole wealth (4) If the

priests lose hold of the tucked up clothes one after the other, first the Pratibartâ and then the Udgâtâ, then there is no penance in the case of the Pratibartâ, but in the case of the Udgâtâ, the sacrificer shall have to pay the whole fee to the Udgâtâ. We have seen above that the Pratibartâ also gets the whole wealth on losing the hold singly.

There is a Soma sacrifice in which Soma juice is extracted. Soma  
 वसुत्युः explained. Satya is a word used for an oblation of Soma  
 juice; it consists of different operations such  
 as bringing in the Soma creeper, preparing it for extraction, extracting  
 its juice, putting the juice in the cups, offering it to the gods and drinking  
 it. In an Ekâha there is only such Somasutya but in an Ahargana where  
 a sacrifice lasts for days and which is called Ahîna, there are as many  
 Somastuyâs as there are days. If by chance,  
 What is to be done when ऋद्धिर्निषेधन takes place in any of the  
 सुत्याः ? Sutyâs, all the Sutyâs shall not be repeated; it  
 is only the one in which the Kachchavimochana  
 takes place, that alone shall be repeated.

If a sacrifice that lasts for more than twelve days, it is both an Ahîna  
 sacrifice and a Sattrâ. The latter is a sacrificial session lasting for 12 days  
 or more than twelve days. The Gavâmayâna  
 गवामवन explained. which is referred to here, is a Sattrâ which  
 lasts for a year or ten months. It is optional. Literally the word means  
 the revolution of the sun or earth according to the *heliocentric* or  
*geocentric* view, because the word 'go' means a cow, sun or earth. In the  
 meaning of गवामवन. Nighantû which is the Vedic dictionary, the  
 word 'Go' is read amongst the synonyms of the  
 earth. The diurnal and annual motions of the earth were known to the  
 ancient Aryans. Aryabhatta, the well known astronomer knew at least  
 diurnal motion of the earth; he says

मपञ्जरोस्थिरोभूरेवावृत्यादृत्य प्रातिदैवसिकी ।

उदयास्तमयी संपादयति गृह्नक्षत्राणां । इति ॥

"The constellation of the stars is stationary (with reference to the  
 earth); while the earth by moving on its axis causes the rising and setting  
 of the stars."

He again says.

अनुलोमगतिर्नीस्थ पशत्यचलं विलोमगं यद्वत् ।

अचलानि भांतितद्वत् स पश्चिमगानि लंकायामिति ॥

"Just as one sitting in a boat sees everything immovable going  
 to the contrary direction, so does one see everything immovable going  
 to the west in Lanka."

From these passages, it is clear that there were astronomers in ancient India who accepted the *heliocentric* view. Garvāmāyana which is an annual sacrifice shows that the ancient Aryans knew the annual motion of the earth. They also knew the precession of equinoxes to an exact point.

The Garvāmāyana commences from the 8th of the black half of Māgha which is called Ekāṣṭakā when the sun is said to turn from the south in the Zodiac sign of capricornus towards the equator. The Viṣvān will, therefore, take place on the 8th day of the dark half of Śrāvaṇa. The Garvāmāyana is a Soma sacrifice and in an annual Garvāmāyana there

are 360 Sutyās, one Sutyā being performed every day. See at P. 753. The initiatory ceremony in it, is called Atirātrasoma sacrifice

or Prāyaṇīya Atirātrasoma sacrifice and is performed on the first day. On the second day another modified Soma sacrifice is performed which is called Ārambhāṇīya Chaturviṃśa Ukthya. Then we have six days following them taken up in performing six Soma sacrifices; they are really three

called Jyotiḥ, Gauḥ and Āyuh; but as they are repeated in an inverted order, *viz.*, Gauḥ, Āyuh and Jyotiḥ, they are called Abhiplavas; because they last for six days, they are also called Śaḍaba. They are repeated four times and

so we have 24 days already. Then follows Śaḍahapriṣṭa; it is a sacrifice in which a musical mode called Priṣṭa is sung. We have already explained what Brihat and Rāthantāra are. The musical mode which is sung in a higher key is called Brihat and the one which is sung in a lower key is called Rāthantāra. The musical mode which is based upon these in a particular way is called Priṣṭa. Stotra is a musical mode and is distinguished from Śaṣṭra which is a recitation of a prose composition. A Stotra is also called Stoma. A वरद्वय consists of त्रिवृत्, स्तोम, पंचदशस्तोम, सप्तदशस्तोम, दशविंश स्तोम, त्रिपञ्चस्तोम, and अष्टविंशस्तोम. All these have been explained before. The six days of Śaḍaba are completed by singing of these six Stomas and performance of the six Sutyās, thus bringing the first month consisting of 32 days to an end.

Similarly with the exclusion of the first two days of the first month, the same ceremonies are performed in the second, third, fourth and fifth months. A month consists of thirty days. In the sixth month there are three Śaḍah Abhiplavas lasting for 18 days, then the Priṣṭyaha of six days, one Abhijit of one day and lastly three Svara Sāmas of one day each. The Abhijit and Svara Sāma are the modified Soma sacrifices. Thus the total of the sixth month comes to twenty-eight days; adding the first

two days of the 1st month, the total of the days of the six months comes to 180 days.

The Viṣuvân sacrifice which is performed on the completion of the six months shows that it was on the occasion of the summer solstice when the sun commenced to move from the north to the south in the Zodiac sign of cancer. All ceremonies in this period were therefore performed in the reverse order. After the Viṣuvân ceremony, three days were taken up in the performance of three Svava Sâmas. The fourth day was taken up in the performance of the Viśvavajit sacrifice. Priṣṭya Śaḍaha was performed for six days, the order of the Priṣṭyas was reversed; अष्टमि, त्रिंशद, एकविंश, सप्तम, पंचम and त्रिदश were sung in the above order. In this way ten days were finished; then three Abhiplavas of six days each were performed thus bringing the total days of the 7th month to twenty-eight days.

In the eighth, ninth, tenth, eleventh months, a Priṣṭya of six days is performed, the songs being sung in the reverse order as in the 7th month. Then follow four Abhiplavas of six days each thus making the total of 30 days of each month. Similarly in the 12th month the order with some modification is reversed. We have three Abhiplavas of six days in the beginning, then follow Āyuh and Gau of one day each. Thus we have twelve days; then follow ten days of a Dvâdasâha sacrifice. Thus we have thirty days of a month; we have to make up the deficiency of two days of the 7th month; the thirty-first day is occupied in the performance of the Mahāvrat sacrifice and the thirty-second day in the performance of Atirâtra. Thus we have 180 days in the second half of the year called Dakṣiṇâyana. The Viṣuvân is a separate day; if it is included, the total number of days comes to 181.

From the above analysis, we find that the Mahāvrat is the last but one day of the Gavâmayana; it will, therefore, fall on or about the winter solstice. "It is not a bloodless sacrifice. There was either one beast sacrificed to Indra and Agni or a batch of eleven

animals and in either case there is an additional sacrifice of a bull to Indra or to Prajâpati and in the former case of a goat to Prajâpati. Now at least in some cases the skin of the sacrificial animal was removed and used to form the drum (धूमिदुग्धि) on which with the tail of the victim the priest made solemn music."

"To the left of the Agnidhra priest were placed two posts on which was hung up as a target a completely round skin or according to Lâtyâyana two skins, one for the chief archer and the other for any others who were



good shots. At one point in the ceremony the king or a Rajput mounted the chariot and driving round the Vēdi pierced with three arrows the skin leaving the arrows to stick in the skin." See Keith's Sankhyāna Āraṅyaka (Harvard oriental series, vol. xviii).

I would invite the attention of the curious reader to Tilak's Orion about the explanation of Ekāṣṭahā which is the eight day of the dark half of Māgha. He has discussed the different views on p.p. 43-54.

From the above analysis and the table given at p.p. 753-754, we see that the circle of the year is divided into 361 days, if we include the Viṣuvān. The 6th and the 7th months which are near the Viṣuvān are of 28 days and the 1st and the last months consist of thirty-two days. The rest of the months viz., the eight months are of 30 days each. If we divide the circle into two parts we have two semi-circles of six months each; in the first semi-circle we have 180 Somasutras each one consisting of three oblations. The order of the ceremony is reversed in the second semi-circle. This circle represents the year called Prajāpati, presided over by the twelve Ādityas of the twelve months into which a year is divided. Kuntze considers it a ceremony in remembrance of the migration of the Āditya race of the Aryan tribe just as Angirasamayana and Śākyaamayana are in remembrance of the migration of Angirasa and Śākya races.

गवामयन according to the Vedic tradition. Garāmayana is described in the Aitareya Brāhmaṇa in the 4th Pañchikā, Chapter 18, Khanda 3. and verse 17.

गवामयेनेनयंति गावोवाआदित्या आदित्यानामेवतदयनेनयंति । गावोवैसत्र मासत शकाश्चृङ्गाणि सिषासत्यस्तासां दशमेमासि शफाः शृगांण्यजायन्तता अब्रुवन्त्यस्मै कामाय दीक्षामहापामतमुत्तिष्ठमेति तायाउदतिष्ठंस्तापता- शृङ्गिण्यः । अययाः समापयिष्यामः संवत्सरमित्यासततासामश्चदया शृङ्गाणि प्रावर्ततता एतास्नुवराऊर्जत्वमुत्वं तस्मादुताः सर्वानृन्नु प्राप्स्योत्तरमुत्तिष्ठन्त्यूजंश सुवन्तसर्वस्य वैगावः प्रेमाणः सर्वस्यचार तांगताः सर्वस्य प्रेमाणं सर्वं स्यचारतांगच्छति एवंवेद । आदित्याश्च हवाअङ्गिरसश्च स्वर्गलोकेऽस्यर्धंत वयंपूर्वपण्यामोवयमिति तेहादित्या पूर्वं स्वर्गलोकंजग्मुः पश्चेवांगिरसः पृथ्यां वावर्षेपु । यथा वा प्रायणीयो त्रिरात्रश्च- तुर्विंशउक्थ्य सर्वेऽभिष्टवाः पडहा आक्षंत्यन्यान्त्यहानितदादित्यानामयनम् । प्रायणोयेतिरात्रश्चतुर्विंश उक्थ्य सर्वे पृथ्याः पडहा आक्षंत्यन्यान्त्यहानि तदंगिरसामयनम् । सायथा स्मृति रंजसायन्येवमभिष्टवः पडह स्वर्गस्यलोक- स्याथ यथा महापथः पर्याणपर्वं पृथ्यः पडहः स्वर्गस्यलोकस्य तद्यदुमाभ्यां वैयन्नरिष्यसुभयोः कामयोरुपात्त्यैयश्चामिष्टवे पडहेयश्चपृथ्ये ॥

"They resort to गवात्मयन because cows are suns ; it is the session of the suns (आदिरस्य) ; they therefore resort to this session. Formerly the cows desirous of hoofs and horns resorted to this session. Their horns and hoofs sprang forth in the tenth month. They said 'the purpose for which we were initiated is fulfilled ; let us then rise'. They therefore rose these are the horns. And those that wanted to complete it within a year, resorted to it ; by reason of their want of faith, the horn did not come out ; they are, therefore, hornless but they, obtained vigour. They therefore, having passed all the seasons, rose and obtained power. They became dear and charming to all. He who understands this becomes favourite and charming to all. The descendants of अदिति and अङ्गिरा competed for possession of heaven ; 'let us go first, let us....' The descendants of अदिति (gods) first went to heaven ; subsequently the descendants of अङ्गिरा went sixty years after. It is the session of the descendants of अदिति, where besides मायसीय and अतिरात्र चतुर्विंशत्यह, all the अमिष्यह are पदह. It is the session of the descendants of अङ्गिरा where besides मायसीय and अतिरात्रचतुर्विंशत्यह all the days are occupied by पृथ्व्यह. Just as the highway leads through thornless path, so does अमिष्यपदह lead one to heaven ; just as the highway leads to alternative places, so does पृथ्व्यह lead one to heaven. One goes by two (feet) so that he may not fall ; one therefore resorts to both the अमिष्यपदह and पृथ्व्यपदह so that both kinds of his desires may not fall short."

The same kind of description is found in Taittiriya Samhitā Kāṇḍa VII, Prapāṭhaka 5 and Anuvāka 1 and the following.

From the above texts, we find that the Gavāmayana is of two kinds. The Gavāmayana is the model of all annual Sattras. one lasting for ten months and the other for twelve months. It may be mentioned here that the Gavāmayana is the model sacrifice amongst all the annual sessions. If you perform a Gavāmayana lasting for ten months or 300 days, we have to omit five Śadahas from the first five months in the first semi-circle and 5 Śadahas from the 8th, 9th, 10th and 11th months in the 2nd semi-circle, because these are the only variable or elastic part of the Gavāmayana. The first and the last days of the Gavāmayana called the introductory and final Atirāttas, the 2nd day called the Chaturvims'a, the pentultimate day called the Mahāvratā, one Abhijit and the three Svarasāmas before the Viśavān and three Svarasāmas and one Viś'vajit after the Viśavān with ten days of Drādas'āha make up 22 days and constitute the fixed part of the Gavāmayana. See the list at p. p. 753-754.

We also find in the above quotations that the Śāḍahas are of two kinds; Abhiplava Śāḍaha and Priṣṭya Śāḍha. If the annual sacrifice of the Gavāmāyana is performed with all the Abhiplava Śāḍahas it is called Ādityānāmāyana but if it is performed with all the Priṣṭya Śāḍas, it is called Angirānāmāyana. If one wishes to adopt a lunar year consisting of 354 days, he shall have to omit six days from the above scheme. This modified form of the Gavāmāyana is called Utsargināmāyana. It is fully described in Tāṇḍya-mahābrāhmaṇa in the 5th Chapter and Kṛāṇḍa 10. Śāyana in his commentary says that in every month, one day is omitted. According to the T. S.

“यदादिष्टमुत्सृजेयुर्यादृशेषुनः पर्याग्लवेमध्ये पडहस्य संपद्येत पडहैर्मासान्संपाद्यत्सतममहस्तस्मिन्नुत्सृजेयुः” ।

If one omits the ordained one which recurs repeatedly in the Śāḍaha, it shall be omitted on the 7th day on the same recurring after completing the months with the Śāḍahas.

Śāyana on commenting upon the passage says,

यदिशास्त्रोपदिष्टस्याप्युत्सर्गापेक्षयातदानीं मपि यादृशे यादृश महर्ज्योतिरादिकं पुनः पुनः पर्यावर्तमानेपडहस्य मध्येसंपद्यते, तादृशमेवोत्सृजेत् । न तु प्रतिपदेाकं त्रिषुवदादिकमित्यध्याहरणोपयम् । तस्मादभिप्लव पृष्टाख्यैः पडहैर्मासम्पूरयित्वा पृष्ट्य पडहादूर्ध्वभावि यत्सतममहस्तस्मिन्नहनि प्राप्तं ज्योतिर्यागं मुत्सृजेत् ॥

“In comparison with the omission of the one ordained by the scripture, that which of the Jyoti etc., recurs over and over again in the Śāḍahas shall be omitted; but not the Viṣṇvān etc., mentioned above should be filled up as an ellipsis. Completing a month by the Śāḍahas consisting of Abhiplavas and Priṣṭyas, if the 7th day subsequent to the Priṣṭya Śāḍaha happens to be the day of Jyoti, it shall be omitted.” In this view there will be five such Jyoti days before Viṣṇvān and there will be only one Jyoti day in the 12th month. So only six days will be omitted.

According to Keith the passage quoted from the T. S. is obscure; but Tilak in his *Arctic home in the Vedas* is of opinion that in the Utsargināmāyana, six days are omitted from the Gavāmāyana but he does not say which six days are to be omitted.

Tilak is of opinion that the year of the ancient Aryans consisted of ten months as that of the ancient Romans ; this Tilak's theory. he says can be explained only by the fact that the Aryan lived in circumpolar region where it was possible for a year of ten months. This is one link in the chain to support his theory.

I have described the Gavāmāyana with all its modifications. If any one is desirous of knowing more about it, he can read the concluding Kāṇḍa of the T. S. or any Brāhmaṇs or Śrauta Sūtras.

### PĀDA 6.

The author proceeds to deal with the right of persons to perform a Sattrā. The opinion of Gāṇagāri according to As'valāyana Śrauta Sūtra is that persons of the same Gottra can perform a Sattrā but the opinion of Śaunaka is that people of different Gottras but of the same Kalpa can perform a Sattrā. See at p p. 455 and the following of that work as published in the Ānandās'rāma Sanscrit Series. What is a Kalpa ? There are two sacrificial systems called the कल्प explained.

Naras'ansa and the Tanūnāpāta. They are the verses of the Rigveda repeated at the time of the Prayāja offerings. Those who repeat the Nāras'ansa verses belong to that Kalpa and those who repeat the Tanūnāpāta verses belong to the Tanūnāpāta Kalpa. According to our author the persons belonging to the same Kalpa though professing different Gottras are entitled to perform a Sattrā.

Taking Kulālayajña as a model sacrifice, it is said “ सेतेन राजपुरोहितौ राजपुरोहितौ explained. वायुस्य कान्तौ यजेताम् ” By this, the King and his priest desirous of salvation should perform a sacrifice ? The term राजपुरोहितौ is explained ; there are four views as set forth in वैमिनीयस्य आश्रमसूत्रा (1) two priests of a King (पटौवत्पुत्र्य) (2) a priest of one King and a priest of another King. (3) Two Kings who officiate as priests, (कर्मचार्य) (4). A king and his priest (द्विगु). The author accepts the last view ; in this view, the king and his priest are entitled to perform the Kulālayajña.

Only a Brāhmaṇ is entitled to perform a Sattrā ; other two castes are not entitled to act as Ritviks. It is only of the family of Viśvāmitra belonging to the same Kalpa that can participate in a Sattrā.

An *Āhitāgni* is entitled to perform a *Sattra*.

Before a *Sattra* can be performed, it is necessary to perform the *Agnyādhāna*; in other words, a person who is an *Āhitāgni* (who has established fire) is entitled to perform a *Sattra*.

The sacrificial vessels such as the *Jaba* etc., should be new; they should not be borrowed, because if the lender happens to die during the continuance of the sacrifice, the borrower shall have to return them to be burnt with the dead under the text *आहिताग्निसम्पत्तिमिः दहन्ति दहन्तत्रैव*. "A person who has established fire, should be burnt with fire and the sacrificial vessels."

All twice born are entitled to repeat *सामवेदी* verses.

In a modified sacrifice, all the three castes are entitled to repeat the *Sāmadheni* verses.

The *Sāmadheni* verses are the fire-kindling verses and sticks are thrown on repetition of the verses in the fire. What are *सामवेदी* verses? They are eleven in number and are given in T. B. III. 5.2. The use of these verses is fully explained in Śāyana's commentary on T. S. II. 2. 5.7-8. The poetical translation of the eleven *Sāmadheni* verses is given by Eggeling in his translation of Ś. B. Part I, p. 102 (S. B. E.) By repeating the first and the last verses three times they are increased to 15 verses. They are all in the *Gāyātri* metre. Two *Triṣṭubh* verses are added to complete the number seventeen. See Ś. B. VI. 2.2.10.

### PĀDA 7.

The author now proceeds to deal with those things that can be given in a gift. In connection with a *Vivajit* sacrifice it is said *विरवविदिवस्वददति* "He gives his entire wealth". What is the meaning

of entire wealth? It includes everything over which a sacrificer has proprietary possession save the sacrificer's

What is *वस्व*? parents over whom he has no proprietary right, the landed property which is vested in the crown, the future property that does not exist and the past property that is spent. A horse cannot be given in fee because it is of no use for a priest and a pious and religiously disposed slave should not be given. Accordingly, '*Sarvasva*' means all kinds of moveable property over which a sacrificer has proprietary right and which is not forbidden. Such property in existence at the

time of the performance of the sacrifice can be validly given as fee of the sacrifice to a priest.

The wealth is divided into three parts (1) that which is for one's own Entire wealth means enjoyment ; (2) that which is for the sacrifice only that portion and (3) that which is for the priest's fee. ' If a which is set apart sacrificer gives away all kinds of the above said as the priest's fee. wealth, what is to be paid for the ceremonies after the sacrificial bath ? The author, therefore, thinks that the ' Sarvasva ' consists of the wealth set apart as fee of the priests.

What is the fee of the Vis'vajit which is performed in the beginning in an Ahargana sacrifice ? It has eight days Fee in and अर्घ्य. consisting of विर्यजित्, च्यादि, या, आयु, आयु, गो, च्योदि and अग्निजित्. It is the modified form of the Dvādāśāha. We know in an independent Vis'vajit sacrifice the fee is ' Sarvasva ', viz., that portion of a sacrificer's wealth which is set apart as the priest's fee. The same is the fee in a Vis'vajit, and also in an Ahargana according to ' Śābara, but according to Kumārila, it consists of 1,200 cows. We have followed Śābara's view in the interpretation of the Adhikāṭaṇa treating of the present subject.

A person not possessing 1,200 is cows is not entitled to perform the विर्यजित् sacrifice.

In order to entitle one to perform a Visvajit sacrifice, he should possess 1,200 or above 1,200 cows. A person, therefore, not possessing 1,200 cows or possessing less than twelve hundred cows is not entitled to perform a Visvajit sacrifice.

In an Agnyādhāna ceremony it is said *inter alia* that unlimited अर्पयिष्यति means a large gift over 1,000. What is the meaning of it ? According to our author it means ' a large gift '. As all the definite numbers up to 1,000 are mentioned, ' the large gift ' necessarily means any number above 1,000.

A Parakṛiti is the narration of the acts of one individual and a Purākalpa is the narration of the acts of a community. They are denoted by the terms कृति, क and कल्प. They are in the nature of an Arthāvāda (supplementary sentences) in support of a Viddhi or Nipēdha. The acts of ancient people in the bygone ages are either good or bad. The acts of the former class are praised and held up as ideals to be followed and those of the latter class are censured and denounced, so that they may not be followed.

The author now proceeds to fix the period of the performance of a विरवसृजामयन. The extreme limit of it is said to be of 1,000 years. What is the meaning of 1,000 years in the text quoted at p. 399? There are eight views on this subject. The first view is that as one cannot attain the age of 1,000 years, the विरवसृजामयन is the sacrifice of the gods. The second view is that a man can attain the age of 1,000 years by use of *elixir vitae* or prolong his age by other means, so the sacrifice can be performed by perfect men. The third view is that of क्षाण्विज्ञिनि. A man can have the sacrifice performed in several generations by himself and his descendants for a period of 1,000 years. The fourth view is that by performing the विरवसृजामयन a man attains the age of 1,000 years. The fifth view which is that of लावुकायन is that a number of 250 persons can join in performing it and complete it within a period of 4 years thus making the total of 1,000 years, because a year in this view is used in a secondary sense. The sixth view is that a year is variable; it is solar, lunar or seasonal: you can attach any sense to it. In this view, a year means 'a month'; accordingly, the विरवसृजामयन is of the duration of 83 years and 4 months. The seventh view is that a year means 'twelve nights'; accordingly the duration of the sacrifice comes to 33 years and 4 months. The eighth and the last view is that a year means 'a day'; accordingly the period of duration for the performance is 2 years, 9 months and 10 days; this is the view of the author.

### PĀDA 8.

The Chaturhōtri is a homa which is performed with the object of चतुर्होत्र is performed in an unconsecrated fire. propagation of one's species. There are two portions of it; one consists of the offerings and the other of the soma cup. The mantras that are pronounced are originally given in the T. A., but they are fully explained and commented upon by Sāyana at p.p. 388 and 389 of T. B. Vol. I of the Ānandās'rama edition. As to the performance of the Chaturhōtri homa, it should be done in an unconsecrated fire.

Similarly, the Upanayna homa consisting of three oblations उपनयनहोम, स्वपतीष्टि and गर्दभेव्य which is performed as a penance by a religious student when his vow of chastity is unintentionally broken and in which an ass is sacrificed to निर्गृति are performed in an unconsecrated fire.

The ceremonies are of two kinds (1) दैव and (2) वैश्व. The दैव ceremonies are also of two kinds (1) श्रौत and (2) स्मार्त. The time for the performance of दैव and वैश्वकर्म The स्मार्तदैव ceremonies are performed when the sun is in the north, in the bright half of a month and during the day. While on the other hand, the Paitrya ceremonies are performed when the sun is in the south, in the dark-half of a month and at night.

An initiated one in a Jyotiṣṭoma has to beg alms for twelve nights for his maintenance and purchase soma; the wealth is immaterial. He shall have to do it under a Vedic precept whether he possesses wealth or not.

Similarly, there are many other rites which are invariably performed and are therefore permanent as, for example, the Brāhmaṇa's milk diet, warrior's food consisting of gruel and a merchant's Āmikṣā dish in a Jyotiṣṭoma; certain orders in the Dars'apūrṇamāsayaṅga, putting on grass dress performing चंद्रशेखर and recitation of the द्वैपयंत्र in a Vājapeya. These ceremonies are performed whether the reason for their performance exists or not.

The rule is that in a Jyotiṣṭoma sacrifice, a fast is broken in the midday or after the midnight; but if a sacrificer is suffering from any digestive complaint, he need not observe the rule strictly; and break the fast to suit his convenience.

In a Jyotiṣṭoma, it is said that an initiated shall sacrifice an animal to the dual gods Agni and Soma; but under a special text, a goat is specially ordained. The author has discussed many views upon the subject by reason of the difference of opinion as to the denotation and connotation of a term fully explained in the preceding pages of the introduction. The author's view is that the animal is genus and the goat is a species. As soon as one utters the word 'goat' which is naturally connected with the sense, it brings before his mind's eye a certain figure of a quadruped which is classed amongst the species of the goat.



## CHAPTER VII.

## PÂDA 1.

The author in the first six chapters has dealt with Upades'a. He now proceeds to deal with Atides'a in the remaining last six chapters. Before explaining Atides'a, it is necessary to define Prasriti and Vikriti.

प्रसृति and विकृति  
explained.

The sacrifice is of two kinds namely (1) Sakalāṅga (2) Vikalāṅga. If a sacrifice is performed with all the details, it is of the former

class and is technically called Prasriti because it is a model in itself and serves as a pattern to others. A crippled or Vikalāṅga sacrifice is one in which some details are omitted; it is, therefore, called in the ritualistic literature Vikriti or modified sacrifice. They are also called archetype and ectype respectively. There are certain sacrifices which are models in themselves; as for example दस्यपूर्णमासवाग is the model of all दस्य, ज्योतिषोम is the model of all soma sacrifices and गदासवन is the model of all animal सवन and so on.

There are some archetypal details which are transferred to the modified sacrifice. This transference of the details from the model sacrifice to the modified sacrifice is called Atides'a. The Apurva is laid down by a Vidhi text and applies to the model sacrifice; the Chodaka text makes the details of the

Classification.

model sacrifice applicable to the modified sacrifice. The Atides'a is of several kinds as shown in the table given at p. 278.

There are two modifications of the Jyotiṣtoma called Iṣyâṅga and Śyenayâṅga. In connection with Iṣyâṅga, The common and differentiating features of इवेन and इयुग are the ectypes of the ज्योतिषोम. It is said 'सवाननितर ऋषेयेन' the other is similar with इवेन. The Iṣyâṅga and Śyenayâṅga have borrowed certain details from the Jyotiṣtoma which form their *differentia* but over and above this differentiating feature the Iṣyâṅga resembles Śyenayâṅga in other details. In this view, the text is an Atides'avidhi.

There is चातुर्मेसवाग which is fully explained in the preceding pages; When the offerings and their ब्राह्मण are transferred from the वैश्वदेव to the वसव प्रपात, the details are necessarily transferred. in connection with the वैश्वदेव which is its subordinate part, eight offerings mentioned at p. 424 are laid down. In the Brâhmaṇa, these offerings are praised in the form of an Arthavâda. The details called Angavidhi are also described. The five offerings and their Brâhmaṇa are made applicable to the वसवप्रपात

another subordinate part of the चातुर्मास्य. Now the question is whether the details are also transferred. The view of one side is that only the five offerings and their अर्चवाद् are transferable under the text "सद्वाद्यन्त्येव संवत्सीयिषद्वाद्यन्त्येतराणि". The same Brāhmaṇa which applies to others applies to these five offerings. The author's view is that the details with the offerings and their Arthavāda are made applicable to the Varuṇapraghāsa, because the transference of the offerings without the details is of no use. The Brāhmaṇa includes both अर्चवाद् and Angavidhi.

Ekakapālabrāhmaṇa is read in connection with Vaisvadeva and The same principle Aindragnabrāhmaṇa is read in connection with followed in trans- Varuṇapraghāsa. Both these Brāhmaṇas are ference of the ब्राह्मण to the साकमेच. another subordinate part of the Chāturmasya. In view of the principle laid down above, the Brāhmaṇa includes both the Arthavāda and the details.

The Ekakapāla Brāhmaṇa as we have seen is transferred to the Sākamedha. We have Ekakapāla consecrated to heaven and earth in Vaisvadeva and The एक कपाल of the यज्ञ प्रवास is transferred to another Ekakapāla consecrated to the lord of the universe in Varuṇapraghāsa. Which Ekakapāla is meant? Whether it is the एक कपाल of the वैश्वदेव or that of the यज्ञप्रवास that is transferred to the साकमेच? The author decides in favour

Reasons for the same. of the transference of the एककपाल of the यज्ञ प्रवास to the साकमेच. The first reason is that the latter is very close to the यज्ञप्रवास. See the description of the चातुर्मास्य in the preceding pages. (2). The ऐन्द्राग्न ब्राह्मण which is read in connection with the यज्ञप्रवास is also transferred to the साकमेच and (3) the transference of the एककपाल from the वैश्वदेव is meaningless because the offering of the एक कपाल in the वैश्वदेव does not complete the sacrifice and further at the time of the sacrificial bath there is a double offering.

ब्राह्मण explained. The word Brāhmaṇa used above is thus explained.

पूर्वेषांब्राह्मणं यत्तदुत्तरेष्वतिदिश्यते ।

चोद्यते येन वाक्येन तत्तेषां ब्राह्मणमर्तम् ॥

"When a ब्राह्मण of the model sacrifices is transferred to the modified sacrifices; (by virtue of the) चोद्य text under which it is done (it) becomes their ब्राह्मण." We have already noted the difference between the संहिता and ब्राह्मण. When the ब्राह्मण of the model sacrifice is transferred under a चोद्य text to the modified sacrifice, it becomes the ब्राह्मण of the modified sacrifice. It includes both अर्चवाद् and अङ्गविधि.

## PĀDA 2.

We have described the Vedic music at p. XCI of the introduction and explained many musical terms. In the present Pāda transference of certain musical air is explained. It is said that Kavatis should be sung in Rathantara. The Kavatis are certain verses of the Rigveda commencing with कवानरिषत्र etc.; there is another verse अग्निहोत्रोत्तम which is technically called अग्निहोत्र and is sung in रथंतर tune.

The question is whether रथंतर stands for this typical अग्निहोत्र verse, the line marks (स्वरस्य) of the अग्निहोत्र verse or the word रथंतर. The author says that such absurd questions cannot arise; the text is simply a direction to transfer the air to the Kavatis. The result is that the Kavatis are to be sung in the low air called Rathantara tune. Singing is a sacrifice produces an invisible result, because it is under a Vedic command; while singing with a view to learn it produces no invisible effect.

## PĀDA 3.

In the preceding Pādas, we have dealt with those transfers of the details which take place under the direct Change of name. texts and which are technically called मत्वचक्रवर्त (see the classification at p. 422.) Now we come to the change of names called नामाविदेय. We have seen what अग्निहोत्र is; it is a name of a particular sacrifice. If a modified form of अग्निहोत्र is performed for a month continually, it is called Kuṇḍapāyina sacrifice; it is, therefore, a sacrifice in which all the characteristics or qualities of Agnihotra are transferred. It is a case of change of names.

The first day of Drādas'āha is called Prāyaṇīya and the first day of मावसीच is a compound word. the Gavāmayana is also called Prāyaṇīya. It is a compound word and is not a case of the change of name as enunciated above. The first day in a sacrifice is called Prāyaṇīya. There is therefore no transfer of the characteristic of the first day of the द्वादशरात्र to the first day of the गवांमयन.

The author now proceeds to determine what Sarvapriṣṭha means in the text "विश्वविद् सर्वप्रियोमवति" A Vis'vajit, In सर्वविद् of a विश्वविद्, is Sarvapriṣṭha. We have explained the term पदह songs of गवांमयन are meant. Priṣṭha at p. XCII. The question is which Priṣṭha is meant to be sung in a Vis'ajit? Is it a Priṣṭha of the Jyotiṣṭoma or that of Gavāmayana? The author is of

opinion that as in a Jyotiṣṭoma there are not many Priṣṭhas, though there are many Stomas, the Priṣṭhas of the Gavāmāyana are, therefore, transferred; they are six in number viz, स्वंत, वृत्, वैत्, वेत्, गान्तर and दैत्.

In connection with the वसन्तयाम, it is said “वास्वत्यनिष्ठावेन्दुदे रमाव दृवंति.” They go to the bath with the remnant of अमिक्ष and husk. The sense of the term ‘bath’ is to be determined. Which bath is meant, whether it is the bath of the full and new moon sacrifices which are the models of the वसन्तयाम or that of a सोमयाग where it invariably takes place? In the new and full moon sacrifices water is sprinkled in all directions with the mantra given at p. 438. This sprinkling of water is figuratively called ‘bath’. It cannot be a transference of the so-called bath of the दक्षिणायाम to the वसन्तयाम. But not its materials. Varna-pragñāsa. The result according to our author is that it is the bath of a Somayāga, that is borrowed. Now the question is whether the material of the Somayāga should be used in the sacrificial bath transferred or not. The author says that as the text quoted above expressly mentioned the materials, namely, the remnants of Amikṣa and husk there is, therefore, no necessity of borrowing the puroḥita's cake from the Somayāga.

In a Somayāga, there is an Ātithyesti; in its connection, it is said “Vaiṣṇavarṇavakapā'a” which is a cake baked on nine pots/herds in honour of विष्णु. In a राजसूय ceremony there is a cake baked on three pots/herds in honour of Viṣṇu. Is it a case of transference of the cake of the Ātithyesti to the Rājasūya? The author says that it is not a case of borrowing; the word Vaiṣṇava (pertaining to विष्णु) is used in the derivative sense; so the principle of Agaihotraṇyāya does not apply. The Rājasūya will have, therefore, cakes baked on three earthen pans in honour of Viṣṇu.

Similarly, nirmanthya, Varhi and Ājya are used in the derivative sense in the texts at p. 449 in connection with an animal sacrifice. By reason of these words occurring in the context of the Dars'apūrnamasayāga, it cannot be said that the peculiarities of an animal sacrifice are transferred to the Dars'apūrnamasayāga. The Prayanīyanāya therefore applies.

In connection with the Chârturmâsyaâga, it is said "द्वयोः प्रसवन्ति तस्माद् द्वयमसवन्ति maxim explained. " They carrying in two, therefore with two they go " There is an Agniprapayala ceremony in Darśapûrṇamâsa and Somayâgahs.

अग्निप्रसवन् explained. It consists in carrying three burning sacrificial sticks of Udamvara wood besmeared with ghee from the Âharaniya fire of the Prâchinavams'a to the Uttaravedi in a soma sacrifice (See the plan in the fronti-piece fig I.) During the ceremony the मैत्र्य mantras and other Mautras are recited at every stage of it. The Mantras are given in the Taittiriyaśānhitâ 3152 at seq. of the Anandâśrama edition. The description of Agniprapayana is also given in the Aitareya Brâhmana 1st Pâñchikâ, 5th Adhyâya, 2nd Khandâ, verse 28. Now the question is, whether the Agniprapayana of Somayâga where it plays an important part or that of the Darśapûrṇayâga which are the models of the Chârturmâsya is meant. The author says that the Agniprapayana is used here in its derivative sense; no principle of transfer (Atidesha) is involved. The next question is, what is the nature of the text quoted above? - Whether it is Parisankhyâ Gupavâda or Arthavâda? It is not a Parisankhyâ, for Parisankhyâ has three defects as said repeatedly. It is not a Gupavâda as there is no description of a quality, It is a therefore an Arthavâda.

There are four parts of Chârturmâsya as said in the preceding pages of the introduction in connection with the description of the Chârturmâsya (1) Vais'radeva (2) Varunapraghâsa (3) Śakamedha and (4) Śanâs'iriya. In connection with the text 'द्वयोः प्रसवन्ति' there are three other texts to be interpreted: the first is 'उपास्रवन्ति' "Here they make an offering" It is an Anârayavidhi and means that in the northern altar, they make offerings. Then there is the prohibitory text "न वैरवदेवेत्तरवेदिमुपसवन्ति नुनास्तिवे". They do not construct a northern altar in a Vais'radeva sacrifice nor in a Śanâs'iriya. If there is no Uttaravedi in a Vais'radeva or Śanâs'iriya, there cannot be an Agniprapayana. Then after this prohibition, we have the third text in the nature of Pratiprasava "उरुवारतौवदस्य, यद्वरुनप्रसवः शक्तमेवयव." "Verily they ric., वरुमप्रसव and शक्तमेव are the two thighs of a sacrifice". The result is that the text Dwayoprapayanti applies to the Varunapraghâsa, and Śakamedha and the Agniprapayana ceremony takes place there.

The applicability of the principle of Dwayahpranayanti is very important in interpreting the smṛiti texts and the smṛiti commentators have very often resorted to it. It is a simple legal truth which is very often resorted to by the lawyers of the British

The applicability of द्वयोःप्रसवन्ति in legal literature.

Courts of Justice *vis.*, the principle of estoppel "Ons should not bow hot and cold at the same time". See Kishori Lal Sircar at p. 324.

There is a text in connection with Gavâmayana, "अभिनेदिवाकीर्त्यं त्रयस्वरसामानः" "On both sides of Divakîrtya there are three Swarasâmas". The Divâkîrtya is the Viṣuvan day; there are उस्वरसामान in both the semi-circles of Gavâmayan on both sides of the Dîvakîrtya which is like a diameter. See at p. 753. In these Swârasâmas by reason of the continuity of the Atigrâhya cups, there the Saptadas'astoma is sung. We have पृषदह in a Gavâmayana, in it we have Tribrit Pañchadasa, Saptadas'a, Ekavims'a, Triṇava and Trayâstrims'a songs. There is a transference of the peculiarities of the Swarasâmas to the Priṣṭaśādhahs by virtue of the text "पृषदः पदहः द्वौस्वरसामानौ." Priṣṭa has six days and two Swarasâmas. Similarly we have the transference of the peculiarities of the Vais'adeva cake to the अग्रयण sacrificial cake and the peculiarities of the Vais'adeva Amikṣa to the तैत्रावरुणमिक्षा.

There is a text "वाचोददाति चनोददाति." He gives cloth; he gives a cart." Here the terms 'cloth' and 'cart' are used for cloth and cart when ready but not when they are being prepared by a weaver or a carpenter.

In connection with गग्नेत्रिरात्र, it is said "अग्निमुपनिषावस्तुदीतः". "Having placed fire, he praises." Here in the text, 'fire' means common unconsecrated fire. Unless there is a text to the contrary, 'fire' means unconsecrated fire.

There are eleven sacrificial posts in an Ekâdas'ini sacrifice; the last one from the south is called Upas'aya. Animals When the term 'यूप' is applied to उपयय, it is in a secondary sense. are tied to the ten sacrificial posts; no animal is tied to Upas'aya; consequently no ceremonies are performed. The Upasaya is a sacrificial post only in name; the word 'sacrificial post' applied to it, is in a secondary sense.

In connection with the Agnichayana ceremony, it is said "पृष्टैरुपतिष्ठते." "They worship with songs". The पृष्ट is also a common song in an अग्निचयन. It naturally arises in one's mind that the Priṣṭa of the Jyotiṣṭoma is meant to be sung in the Agnichayana. The author says that the word 'पृष्ट' means a common song and any verse from the Rigveda would, therefore, do for the purpose of singing.

## PĀDA 4.

The author now proceeds to deal with the inferential Atides'a the second division of Vachana (see the table at p. 422). We have explained साध्य, साधन and इतिकर्तव्यता in the preceding pages; "अग्निष्टोत्रेन स्वर्गं कामीयजेत" "Let one who is desirous of heaven perform an Agniṣṭoma." In this text we have all the three elements of साधना mentioned above. Heaven is (साध्य) an end in itself; sacrifice is the means (साधन) and the अग्निष्टोत्र is the इतिकर्तव्यता. But where in a text, the साध्य and साधन are mentioned but the इतिकर्तव्यता is not given, it shall be presumed to be of the model sacrifice. As for example सौर्वर्चस्निर्वपेद्ब्रह्मवर्चस्कामः 'A person desirous of Brahmanic splendour should offer boiled rice to sun.' Here we have all the elements excepting the Itikartavyatā. Brahmanic splendour is the object and the Saurayāga is the means, while the procedure is not known. The model sacrifice of the Saurayāga is Dars'apūrṇamāsa sacrifice; the procedure in the Saurayāga is therefore governed by that in the Dars'apūrṇamāsayāgas. In such a case, the Itikartavyatā will be presumed to be Vedic but not profane or secular.

The sentence or command on the strength of which a person acts or which prompts or induces a person to act or omit to act is a Vidhi. The Vidhyanta is the दिव्यादि and विचर्यद explained. the principal Vidhi, on the contrary the Vidhyadi consists of the Brāhmaṇa and Purodās'a. The former is the procedure and the latter is the substantive law.

In a Hindu kitchen house when rice or any pulse or *khichri* is cooked, it is put with certain quantity of स्वासीपुलाकम्याय explained. cauldron or the brass pot is placed on an oven and heated. The above said materials heated are not stirred by a spoon but after a certain time, the cook wants to know whether the material put on the fire is boiled or not; he takes it out from the cauldron or the brazen pot by means of the spoon to ascertain the fact. From two or three grains of the materials that are taken out and felt by the fingers, inference is made from these sample grains about the whole class. This is a homely proverb amongst the Hindus even now and corresponds to the Latin maxim "*Ex uno disce omnes*" as said by Jacob in his

Loukikanyāyāñjali. In Logic, it is just the converse of the well known Aristotle's "*Dictum de omne et nullo*". Stbalīpulākanyāya is, therefore, the inductive method of arriving at a universal proposition from the observation of two or more particular individuals of a class of which you predicate generally by reason of the similar situation in which they are placed.

The next question for determination is whether the Gavāmayana is governed by the procedure of Dvādas'āha or Ekāha. In the गवात्मन as we have seen, there are certain days called Jyoti, Gau and Ayuh ; as by the एकाह in its procedure. they last for more days than one, they come under a sacrifice, the model of which is a Dvādas'āha. On the other hand, they have their names fixed conventionally, they are therefore Ekāha. In this state of conflict between an inference and the conventional name, the author says that the name has preference over the inference. He, therefore, decides in favour of the procedure of the एकाह being applicable to the Gavāmayana.

## CHAPTER VIII.

### PĀDA 1.

The author having discussed the general features of the Atides'a in the preceding chapter now proceeds to illustrate it by means of the particular cases of it in Chapter VIII.

We have already seen in the preceding pages that the text which allows Sauryayāga to be performed contains The model of सौर्ययाग is the साध्य and साधन but not the Itikartavyatā. आग्नेय.

How are we to determine it? There is the word 'Nirvāpa' from which we can trace the origin or the model. We have a text in connection with the दर्शपूर्णमासयाग "आग्नेयमष्टकपालनिर्वपति" 'He offers a cake baked on eight potsherds to Agni'. We at once find the Vidyhanta in the Agneya. So the model of the Sauryayāga is Agneya and it is governed by the procedure of the latter.

सोमयाग is a model in itself. On the other hand Somayāga is a model in itself and is therefore not governed by the procedure of the Iṣṭis.

What is the Vidhyanta (procedure) in Aindrāgna? The procedure of the Dars'apūrṇamāsa governs the Iṣṭis; in connection with the Aindrāgna, cakes baked on eleven potsherds are ordained; the word used in this



connection is 'निर्वाप.' It is an offering of ghee or other materials by means of an Agnihotrabhavani in the दशैर्द्वैमास sacrifices. This indicative mark shows that the procedure of Aindrâgna is governed by the new and full moon sacrifices.

Similarly, the Agniṣomiya animal sacrifice is governed by the Vidhyanta of the Dars'apūrṇamâsayâgas, because the procedure of दशैर्द्वैमास governs the अग्नीषोमीय animal sacrifice. The Vedic texts which permit Prayâja, Anuyâja and sprinkling of ghee on the animal, which are the peculiar characteristics of the Dars'apūrṇamâsayâgas show that the procedure of the Agniṣomiya is governed by that of the new and full moon sacrifices.

The author says that the procedure of the Agniṣomiya animal sacrifice governs all other animal sacrifices viz., Savaniya, Nirûdha and Pas'uvandha. The procedure of अग्नीषोमीय governs all the animal sacrifices. The indicative mark in the word 'आलभेत' which is the common injunctive verb in all animal sacrifices shows that the procedure of the Agniṣomiya governs all the animal sacrifices. The second reason is that the procedure of Savanas is also common to all the animal sacrifices; as "सवरा प्रातः सवने चरन्ति, पुरोडाशेनमाष्यदिनेऽग्रेऽस्तुनी च सवे" "They complete the morning libation with fat, the midday libation with पुरोडाश cake and the third libation with limbs".

The Savaniya is the model of the Ekâdas'ini sacrifice in which eleven animals are offered, because the two ropes by which animals are tied round a sacrificial post and the time for preparation of soma are common to both. While the Ekâdas'ini is the model of a Pas'ugâṇa sacrifice, because it is the former in which there are more sacrificial posts than one.

The model of the sacrifices of which the materials and the deity are not known is the Soma sacrifice; the Drâdas'âha is the model of the Ahargâṇa sacrifices from Dvirâtra to Śatarâtra. The Gavâmayana is the model of all the annual sacrifices such as Âdityânâmayana, Tapasvinâmayana etc.

The procedure of the preceding day governs the procedure of the succeeding days in चान्द्रेय्य and चान्द्र. There are sacrifices which last for days and are called by one name, Sadhyaskra and Sâhasra. In them, the procedure of the preceding days is provided for, but not that of the succeeding days. In this state of uncertainty, the author says that the procedure of the preceding days governs that of the succeeding days.

The author now proceeds to mention those ingredients of a sacrifice, which cannot be transferred. (1) The principal Untransferable ingredients of a sacrifice. (2) the fruit (3) the rule (4) the sacrificer (5) the aggregate or bundle of qualities which constitute the name of a sacrifice. When the modification of a sacrifice is a separate act, it resembles the model sacrifice in some of the minor details only. The fruit, the rule, the sacrificer, the name must necessarily be separate and cannot, therefore, be borrowed. These four above mentioned ingredients are the *differentiæ* of each sacrifice, either model or modified; hence they are non-transferable entities.

If an object pertaining to a minor act in a sacrifice is for the benefit of a modified sacrifice, it will be transferred from the model sacrifice with the object, to the modified sacrifice but if it is to benefit the performer of the sacrifice, it shall not be transferred. As for instance, it is said in connection with the Dars'apûrnamâsayâgas 'गोदोदनेन प्रणयेत्पशुकामस्व उतास्ने गन्तवान्'. Let him carry water in a milk pail, if desirous of cattle; O Isinger, sing for him'; I may tell you what Apam-prañayana is; it is described in the Satapatha Brâhmana in Book I Chapter 1 Brâhmana at p. 34 of the A. S. edition. There is a note by the editor of it. An अश्वयु taking the चमस vessel made of वारण wood (Crataeva Roxburghii), in the left hand pouring water in it from the water vessel which he has in his right hand and placing it with the right hand on the northern side of the गार्हपत्य fire, asks ब्रह्मा "May I bring water" and orders the sacrificer to keep silence. The Brahmanâ utters 'Bring to the sacrifice' etc., in a low tone; then he commands in a sufficiently loud tone so as to be audible to the Adhvaryu "well bring it". Then the Adhvaryu taking the चमस vessel to the north of the Âhavanîya hearth places it on the spread out *darbha* grass on the external altar." See also Eggeling's Satapatha Vol. I. p. 9. The water so carried is called Pranîtapah and is used in the sacrifice.

There is a further text in the same connection, चमसेनापः प्रणयेत् । गोदोदने नपशुकामस्व'. "carry water with a spoon; if one desirous of cattle with a milk pail". The Saurayâga is the modified form of the new and full moon sacrifices. The carrying of water will be performed with the Chamasû vessel; because the carrying of it in a pail is with a particular object of a sacri-

ficer; so it shall not be transferred. When the minor part is for the Kratvartha, it is transferable; as for instance 'खादिं दीर्घकानां पञ्चमुद्' . "Let him construct a sacrificial post of Khadira wood, if desirous of strength." A sacrificial post must necessarily be constructed of some wood; it is not a modification but an essential element of a sacrifice; hence it is transferable.

In the Dars'apûrnamâsayâga, there are two acts of Abbimars'an performed on the full moon day with Chatuhotramantras and new moon day with Pañchahotramantras. The Saurayâga is the modified form of the Dars'apûrnamâsayâgas. The question is, whether the Abbimars'ana is to be performed with the Chatuhotramantras, if it is performed on the full moon day and another with the Pañchahotramantras on the new moon day. The author says that in the Dars'apûrnamâsayâga the time of performance is fixed but it is not so in the Saurayâga; there will be, therefore, an option.

The next question for determination is whether the Vidhyanta of any of the subordinate acts of the Dars'apûrnamâsayâgas or of the Agneya as to boiled rice, is transferred to the Saurayâga. The author decides in favour of the Agneya being the model of the Saurayâga as to the procedure relating to the offering of the boiled rice, because the deity in both of them is one. The unity of the deity in both of them makes one the model of the other.

Where there is a conflict between the indicative mark afforded by the deity and the offering in determining the procedure, the inference derived from the offering prevails over that afforded by the deity; because the former is the internal part and the latter the external part of a sacrifice. As for example 'ईदमेतादयकपातं निर्वपेद्' 'Let a cake baked on eleven pots herds be offered

to ईद'. Here in the passage we have two words viz., Aindra and Ekâdas'akapâla which afford an indicative mark to determine the Vidhyanta. The former is governed by a Sannâya procedure and the latter is by that of the Purohâs'a. In this state of conflict between the deity and the offering, the procedure of the latter will prevail under the rule laid down above.

In a Hiranya sacrifice there is a minor sacrifice called Satakriṣṇala. In it a hundred pieces of gold weighing one Kriṣṇala each in the shape of wild rice are boiled in ghee and offered to Prajāpati. The question is what is the procedure? Whether it is governed by the practice that obtains in the oblations of ghee or that which prevails in the offering of the boiled rice. The author says that the gold pieces resemble the wild rice and are also boiled; so the procedure relating to the wild rice governs the one relating to the gold pieces.

The author says that the gold pieces resemble the wild rice and are also boiled; so the procedure relating to the wild rice governs the one relating to the gold pieces.

In connection with the Chitrāyāga, it is said 'दधिमधुपुतंधाना उदकं तंडुलः सत्संष्टुं मजापत्यंभवति'. 'curd, honey, ghee, fried rice, water and rice; all these mixed together are fit offerings to मजापति'. Here in the text we have a mixture called Madhūdaka (honey and water.) What is the procedure? Whether it is of Sannāya or of ghee oblations. The author says that ghee and मधुदक both resemble each other in colour and fluidity. The milking process which applies to Sannāya is not applicable to Madhūdaka. The procedure of ghee oblations i.e., offering it in a low tone, therefore, applies to the मधुदक offering.

## PĀDA 2.

The Iṣṭis are the models of the Vājinejyā and Sautrāmaṇi, because Vājina (whey) is the modified form of Sannāya and wine the ingredient of Sautrāmaṇi is the fermented preparation from the vegetables. They do not, therefore, borrow the procedure of the Somayāga as is contended for by the objector.

The procedure of Sannāya applies to the animal sacrifice for two reasons (1) the milk and flesh are both produced from an animal and (2) the Ukhā which is used in Sannāya is also found in an animal sacrifice. For these reasons, says our author, the procedure relating to the Puroḍāś'a does not apply to the animal sacrifice.

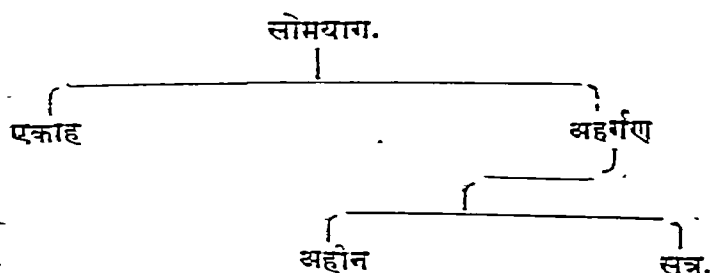
Now having established the procedure of Sannāya to be applicable to the animal sacrifice, the next question is whether the procedure relating to milk or relating to curd applies. Our author decides in favour of the procedure relating to milk applicable to the animal sacrifice for two reasons, (1) an animal is moveable and

milk is flowing; both are therefore moveable things, while curd is solid and thick. (2) Milk and flesh are directly obtained from an animal while curd is obtained from milk.

We have already explained Âmikṣâ and its preparation in the preceding pages. The question is, whether the procedure relating to milk applies to curd, milk or both applies to it, because Âmikṣâ is a modification of both. The author decides in favour of the procedure relating to milk applicable to Âmikṣâ, because in Âmikṣâ the quantity of milk preponderates over the quantity of curd; and in the absence of curd, any other substance can be also put into the heated milk for thickening it and lastly milk is fresh and the deity to whom Âmikṣâ is offered is also fresh, while on the other hand curd is stale.

Division of सोमयाग.

The division of Soma sacrifices will explain the principle laid down here.



These Soma sacrifices have been explained in the preceding pages. One can also refer to As'valâyana's Śrautasûta Chapter X. The sacrifice that lasts for a day is called एकाह; those sacrifices that take from 2 nights or upwards up to 12 nights are अहीना and those that last from 13 nights and upwards upto 10,000 years are सत्र. The Ahîna sacrifice is governed by the injunctive form of the Yajati verb; while the Sattrâ is governed by the injunctive forms of 'Upâsîran' and 'Upayuh'. The Drâdas'âha which is one of Ahîna sacrifices is of several kinds; it partakes the nature of both Ahîna and Sattrâ. Now the question for decision is, what is the procedure in the Ahîna and Sattrâ? Whether it is the procedure of Drâdas'âha? The author's reply is that an Ahîna sacrifice is governed by the procedure of Ahîna and is indicated by the injunctive form of Yajati and a Sattrâ is governed by the procedure of a Sattrâ and is indicated by the injunctive

forms of the verbs 'उपसीत्' and 'उपेयुः'. As a Dvâdas'âha partakes of the nature of both of them, these verbs, therefore, show the procedure to be adopted.

The next question for determination is the procedure that governs the Pañchadas'arâtra and Kuṇḍinamayana. The former consists of fifteen nights made up of Trivrit, Agniṣṭut and Agniṣṭoma for three nights, Das'arâtra for ten nights, Udayanîya and Atirâtra each for one night. The latter con-

The procedure relating to a Sattrra applies to the पंचदशरात्र and कुण्डिनमयन.

sists of a monthly Agnihottra in the beginning and Das'arâtra Mahâvṛt, Udayanîya and Arati-râtra in the end. The difficulty arises by reason of the Atirâtra occurring at the end of each of them but not in the beginning. There is a

text 'यदन्यतरतोतिरात्रस्तेनाहीनः' 'because the latter part is चतिरात्र, therefore 'Ahîna'. It will, of course, follow as a corollary from the rule laid down above that both the sacrifices extending over a period above twelve days are Sattras and are, therefore, governed by the procedure pertaining to a Sattrra. The author in addition to it relies on the injunctive forms of the verbs used in the Vidhi passages in connection with the पंचदशरात्र and Kuṇḍinamayana.

### PÂDA 3.

The sacrifices belonging to a single deity and the dual deities are the models of the sacrifices in honour of a single deity and the dual deities.

The procedure of the sacrifice in honour of a single deity is governed by that of the sacrifice pertaining to a single deity and that of the sacrifice held in honour of the dual deity is governed by that pertaining to the sacrifice in honour of the dual deity; as for instance the Agneya is the model of Śuchidevata and the Agniṣomiya is that of the Agnâvâishṇava.

There is a ceremony called Janakasaptarâtra which lasts for seven days. द्वादशरात्र is the model of जनकसप्तरात्र.

It is described in As'valâyana Śrutakṣûtra at p. 406 of the Ânandâs'ram edition.

The question, is whether the procedure in the subsequent days is governed by the procedure of the first day as laid down in the preceding pages, or the procedure in Janakasaptarâtra is governed by what obtains in a Dvâdas'âha. The author says that as in the text quoted at p. 483, the Agniṣṭoma heads the list of the Trivrit songs, so the procedure of the द्वादशरात्र applies; the first four days will be occupied with the Trivrits headed by the Agniṣṭoma and then subsequently Pañchadas'a, Saptadas'a and Ekavims'astomas will come from the Dvâdas'âha.

What is the procedure in a *Sātrins'arātra*? Whether it is the procedure of a *Dvādas'āha* or a *Ṣaḍāha*. The *Sātrins'arātra* is a Soma sacrifice lasting for 36 nights. The author says that the lower number of the *Ṣaḍāha* viz., six which divides the number 36 is the criterion in order to determine the model sacrifice; hence the *Ṣaḍāha* is the model of the *Sātrins'arātra* sacrifice. The opinion of Bādari is that it is governed by the procedure of the *Dvādas'āha*.

We have explained the word 'संस्कार' in connection with *Jyotiṣṭoma* sacrifice in the preceding pages. The objector says that as the संस्कार happen to be in the *Jyotiṣṭoma*, the procedure therein is determined by that of the *Jyotiṣṭoma*. The उक्थ etc., are the *Stomas*. The rule is that the ceremony, which ends in a particular *Stotra* song is called by the song of that संस्कार. In the *Dvādas'āha* days only, the names of the उक्थ etc., are possible; so the procedure of a *Dvādas'āha* is applicable to the *Sansthās*.

The songs from the ज्योतिष्टोम are borrowed in a यतोदय्य and यतोतिरात्र. There are seven *Sansthās* in a *Jyotiṣṭoma* and 12 *Stomas* as detailed below :—

Morning libation	} 1 यदिरपयमानस्तोत्र
	4 याज्य स्तोत्रः
Midday libation	} 1 स्तोत्र
	4 षष्ठ स्तोत्रः.
Third libation	} 1 आर्मेय पयमान
	1 अग्निष्टोम performed by यजामहीय song.

There are no songs in a *Dvādas'āha*. In a *Sātokathya* and *Sāṭātirātra*, the songs will be, therefore, borrowed from the songs of the *Jyotiṣṭoma* but not from the *Dvādas'āha* where there is none.

There are Vedic metres such as *Jagati*, *Anuṣṭup* and *Triṣṭubh*. A गायत्री means a अक्षु verse of 24 letters but not any combination of 24 letters. *Gāyatrī* consists of 24 letters; a *Jagati* consists of 48 letters; an *Anuṣṭup* consists of 32 letters; and a *Triṣṭubh* consists of 44 letters. A *Brihaspatisava* is performed after a *Vājpeya* and is a one day sacrifice. In it many verses of several metres are transferred from the *Jyotiṣṭoma*, the model sacrifice.

The objector says that a *Gāyatrī* can be made by dropping letters of a *Jagati* metre; there are 48 letters in a *Jagati* out of which you can drop 24 letters and thus convert it into a *Gāyatrī* metre. As there is an abundance of metres transferred to it from the model sacrifice, you can

have Gāyatrī day in the हृदस्पतिव by dropping letters from other metres and converting them into Gāyatrī metres. The author says, it cannot be so. The word 'Gāyatrī' is always used in a conventional sense ; it does not mean any combination of 24 letters, but it means an original verse from the Rīgveda consisting of 24 letters.

#### PĀDA 4.

What is दर्वि ?

In the present Pāda the author deals with a Darvihoma. It is a word made up of Darvi

and Homa. Darvi is a ladle and is thus described.

इध्मजातोय मिध्माद्धं प्रमाणं मेक्षणं भवेत् ।

वृत्तचांगुष्ठपृथ्व्य मवदानक्रियाक्षमम् ॥

एषैवदर्वीयस्तत्र विशेषस्त महंघ्रुवे ।

दर्वीद्व्यंगुलपृथ्व्या तुरीयोनं तुमेक्षणम् ॥

See वाचस्पत्य.

" A Mekṣaṇa (a ladle) is half the size of Idhma (sacrificial fuel) belonging to the class of Idhma wood. It has a circle of the size of one thumb, an extensive front part and is fit for making an offering. It is also Darvī with the difference which I tell you and which is that it has the front part of two fingers and the Mekṣaṇa is less than 4 fingers ".  
A दर्वि is a ladle and distinguished from a मेक्षण.

What is इध्म ?

Idhma is described at p. 928 of वाचस्पत्य as follows :—

इध्म प्रमाणं चारत्निरितिसद्भिः प्रकीर्तितम् ।

Then again,

समित्पवित्रवेदं च कुर्यात्प्रदिशसमितम् ।

इध्मस्तुद्विगुणः कार्यः परिधि त्रिगुणः स्मृतः ॥

" Idhma is said to be of one cubit by the educated persons. A Samit, पवित्र, वेद and परिधि should be made of the size of one span. An Idhma should be made double of this size and Paridhi should be three times of it in size,"

Having explained the term Darvi, it is now very easy to explain Darvihoma. The question is whether the Darvihoma is a Guṇavidhi or Karmanāmadheya.



If one wishes to perform a *homa* with one, he shall do it with Darvihoma. It is both profane and religious. According to our author, it is the name of a *homa* wherein Juba etc., which are generally permitted are not used. The Darvihoma is both profane and religious. It is governed by the Juhoti Chodanā or the injunctive form of the verb Juhoti, because Vidhiling form (इयन्त) is used.

Before I proceed further I may thus explain the dictum of Sinhāvālf-okana Nyāya. A lion on killing his prey looks backward and forward with a view to see whether there is any other animal of prey so that he may kill it as well, on his way to some solitary place. In grammar, when a word is connected backward and forward, the maxim is applied. Here the principal of Sinhāvālokityāya is applied to recapitulate the same thing which the author has already discussed previously.

He says that Darvihoma can not be considered a Guṇavidhī (compound name) in which a ladle called Darvi is used, because there are many other things which are as well used. It is a conventional term and is, therefore, a name of a ceremony Karmanāmadheya.

The next step is to find out its etype or model? The first view is that it is governed by the procedure of a Somayāga. It cannot be so, says the author, because (Vāṣaṭ) is used in a Somayāga while in the Darvi Homa, the word (Svāhā) is used.

The second view is that the Darvihoma is formed by the procedure of a Nariṣṭahoma as both have the word 'Svāhā' along with the offering and have the injunctive form of the verb 'Juhoti'. The author says that the Nariṣṭahoma cannot be a model of Darvihoma because in a Triambakeṣṭi which is performed like the Darvihoma, grass, fuel, Anuyāja, Prayāja and Samadheni are prohibited. If Nareṣṭi had been a model of the Darvihoma, they would have found their place in the Triambakeṣṭi.

The third view is that the Patni Sanyāja is the model of Darvihoma. The author rejects this view as well, because if Patnisanyāja be considered its model, the procedure relating to ṅghes would apply; but this is not the case.

The fourth view is that a Darvihoma is governed by Piṣṭikarāṇahoma and Phalikarāṇahoma explained in the preceding pages. The author says that they are more in the nature of a pratipattikarma and cannot, therefore, be models.

The author after discussing the above four views and rejecting them says that a Darvi homa is a model in itself and has, therefore, no separate ectype or model.

## CHAPTER IX.

### PĀDA 1.

Chapter IX treats of Ūha. When the details are transferred from the model sacrifice to the modified sacrifice and adapted to suit the circumstances, the modification or adaptation is called Ūha. As for instance the Āgneya is the model of the Sauriyayāga; in the former, the formula is 'I offer the pleased one to the fire': it is of no meaning. So the formula in the Sauriyayāga will be thus modified 'I offer the pleased one to the sun'.

Different heads into which ऋ is divided.

The subject of Ūha has been treated under three heads as shown in the table at page 504. They are (1) Mantra (2) Sama and (3) Sanskāra.

Before proceeding further, it is necessary to explain Prayojaka and प्रयोजक and निमित्त explained.

Nimitta. What keeps one engaged is Prayojaka. The Prayojaka is one that actuates any person to act in a certain way; the existence of the thing which is a means for the engagement is Nimitta. An illustration will better explain them. You keep a gardener for the protection of your garden; the protection of the garden is the end for which you engage the gardener and pay his wages. The garden is the means or nimitta. Take the reverse side of the same; for a gardener, the monthly receipt of pay is the end or prayojaka which engages him in his work of gardening: the garden is the means by which he earns wages. One is a means and the other is an end. Similarly, the Apūrva which we have explained in the preceding pages is the prayojaka and the sacrifice is the nimitta. Now if a sacrifice be considered an end, there will be no necessity of the principle of Ūha; any sacrifice would serve the purpose, but according to a Mīmāṃsaka an invisible result is produced by the performance of a sacrifice. According to the well-known verse,

अकामस्य क्रिया काचित् दृश्यते न हि कर्हिचित् ।

यद्यदि कुरुते कर्म तत्तत्कामस्य चेष्टितम् ॥

No action is possible  
without an object  
in view.

"No where an action is possible for a person  
without any object in view. Whatever act is  
done, it is stimulated by a certain object."

प्रयोजनमनुद्दिश्य न मंदोऽपि प्रवर्तते ।

जगच्च स्रजतस्तस्य किंताम न कृतं भवेत् ॥

सह quoted in अथर्ववेद

"Even a stupid fellow will not act without a purpose in view; could  
An act is a means and not there be His name by creating the  
the प्रवर्त is the end. universe?"

To Mimāṃsaka, therefore, every act presupposes an end; the existence of the act is, a means called here Nimitta and the attainment of the extraordinary principle which surrounds a performer with an invisible halo and makes him fit for the attainment of heaven is the prayojaka. Having explained the rudimentary principle of the सिद्धांत, it will be very easy to understand the nature of Ūha.

In connection with the Dars'apūrṇamāsa, rice is pounded by a pestle and mortar and ground by a slab and muller. Before these sacrificial weapons (as they are called) are used, they are sprinkled over with water after repeating the Vedic mantras. This is called prokṣaṇa. The apparent object of pounding is to remove the husk from the rice; if that were the simple object, there is no necessity of sprinkling of water on it; but over and above it, there is an invisible effect produced by the prokṣaṇa ceremony. In this view, if nails of a person are used in removing the husk from rice, instead of pestle and mortar, the principle of Ūha will come into play and the prokṣaṇa ceremony will be performed on the nails before they are used in peeling off the husk.

Again in connection with the Dars'apūrṇamāsayāgas, it is laid down  
The principle of ऋषिः  
applies to a fruit and a deity.  
'Let us obtain heaven; let us be united with  
light'. It is as regards the fruit to be  
achieved. As to the deity, it is said 'let  
me obtain the highest victory after the victory  
of Agni; let me obtain the highest victory after the victory of Soma'.  
In a Somayāga which is a modified form of Āgneya, a subordinate  
part of the Dars'apūrṇamāsayāgas, it is said 'सौम्यं नृजिह्वं ब्रह्मर्षिस्तदा' :  
'let one who is desirous of Brahmanic glory offer boiled rice to Sun'. The  
deity and the fruit are different from those of the Dars'apūrṇamāsayāgas.  
So the text quoted above will be modified to suit the circumstances of the  
Saurīyāga and will be read as 'Let me obtain the Brahmanic splendour;  
let me obtain the highest victory after the victory of the sun'.

There is another objection to the applicability of the principle of **अ**. The objection that the object being to obtain the favour of a deity the principle of **अ** does not apply, refuted.

The different deities are worshipped in different sacrifices and their favour is secured. They are corporeal beings as described in the Vedic texts. In this view, no mantras should be uttered nor should they be altered to meet the exigencies of the different cases. The author's view is that the corporeal nature of the deity described in the Vedic texts is by way of allegory and the deities are subordinate parts of the sacrifice. The object is the Apūrva and the sacrifice is the direct means of attaining it. (Arādupakāraṇa) and the deity is only a Sannipattyopakaraka in the language of the Mīmāṃsā.

The object is **अपूर्व** and the deity is subordinate. The uttering of **मन्त्र** and altering them to suit the nature of the modified sacrifice is, therefore, with a view to secure the **अपूर्व**. In this view, the principle of **Ūha** is indispensable.

Similarly, Prokṣaṇa ceremony on the wild rice. **प्रोक्ष** on the wild rice. Low reading in a **अग्निहोत्र**. Whatever is laid down in a Vidhi passage should be strictly observed to the letter in order to attain it. As for example low reading in a Jyotiṣṭoma before the Agniṣomiya, should be made in that part of the sacrifice where the minor oblations are performed but not in the entire sacrifice.

In an Agnichayana ceremony, the bricks are pulled out and sprinkled with water. The question is whether the ceremonies of Vikarṣaṇa and prokṣaṇa are performed on each brick separately or on all of them simultaneously. The author says that these ceremonies are performed on all of them together, because the fire which is piled is one.

In connection with a **द्वादश्या**, it is said 'परमोऽयमादिनि अहनि चविहते'. They maintain it up to the Patnīṣanyāja days. *Prima facie* the text shows that all the days of a Dvādaśāha are characterised by the Patnīṣanyāja and the final day must end in it; but the Linga shows otherwise. The whole text runs as follows "They maintain it to the end of Patnīṣanyāja days; no grass is subsequently brought and the sacrifice is, therefore, incomplete." It shows that the sacrifice does not end

with the Patñisanyāja because the sacrifice is said to be incomplete. The result is that all the days of a Dvādas'āha except the last day is characterised by Patñisanyāja. Patñisanyāja as explained in the preceding pages of the introduction consists of the offerings of ghee made at the end of a sacrifice to the wives of the gods.

We have already described the Sāmadhenī verses in the preceding pages of the introduction. We have also given the verses; they are originally eleven in number. They are increased to the number fifteen by repeating the first and the last, three times. In that connection the text is 'त्रिः प्रवराज्याह' 'त्रिरुत्तमान्याह'. He repeats the first verse thrice at the end and repeats the last verse thrice at the end." The question is whether the verses 'Pravovāja' etc., should be repeated thrice. The author says that the verses 'Pravovāja' at any other place should not be repeated; it is only the first and the last of the eleven verses, that go under the name of Sāmadhenī verses and have been fully described in the preceding pages, are to be repeated thrice.

An Ārambhanīyeṣṭi which is a preliminary ceremony in connection with the Dars'apūrṇamāsayāgas and consists in a vow to be taken by a sacrificer to perform the Dars'apūrṇamāsayāgas for his whole life should be performed when they are commenced at first. It should not be repeated on the occasion of each performance of the Dars'apūrṇamāsayāgas. It is only a vow to perform the sacrifices for one's life and the repetition of the vow with each repetition of the sacrifices is simply redundant and useless. In this view, the Ārambhanīyeṣṭi is a preliminary ceremony to the Dars'apūrṇamāsayāgas when commenced for the first time but not to the subsequent performance thereof.

If in the Nirvāpa mantras, the terms used do not convey the conventional sense or the names of the deities but they are meant to secure the favour by praising the deities, the principle of Ūha does not apply. As for instance, O I Havi, I being inspired by सविता offer thee who art beloved of Agni with the arms of As'vin and the hands of Pūṣa. The words 'Savita', 'As'vina' and 'Pūṣa' are not the names of the deities; they are not proper nouns but they are common nouns used in praise of the offering. (See the explanation at p. 522). In this view of the author, there will

If in the निर्वाप mantras, the terms used are common nouns but not the names of the deities, the principle of Ūha will not apply.

proper nouns but they are common nouns used in praise of the offering. (See the explanation at p. 522). In this view of the author, there will

be no ऊह and the Nirvāpamānta quoted above will be read unaltered in the modified sacrifice.

When a word conveys a conventional sense, it is said to be Samaveta and when it is not tied by convention and used as a common noun it is called असमवेत. Now the question is whether the term 'Agni' in the above quoted text is Samaveta or Asamaveta. It is used as a proper noun and shall be adapted in the modified sacrifice in view of the principle enunciated above.

Principle deduced  
succinctly stated.

There are other illustrations given at p. p. 523 and 524 from which the principle deduced is thus succinctly stated.

When the sense of a term can be adjusted to the occasion, there will be no ऊह as the term can be used in any sense suited to the occasion but when the sense of a term is unchangeable, then there can be a substitution of any other word to suit the occasion in the modified sacrifice.

In the Dars'apūrṇamāsayāga there is a verse quoted at p. 524 and When the term 'यजपति' is repeated to invoke इहा. The word 'Yajñapati' is subordinate, the principle of ऊह does not apply but if it is principal, the ऊह will come into force.

subordinate and not principal. The principle of Ūha will not apply and the text will be read unaltered in a यज्ञ. If the sacrificer is principal, the principle of ऊह will come into play; as for instance in the Dars'apūrṇayāgas, there is a hymn which is read at the time of Prastaraprabhāṇa (throwing off the used up grass in the fire) and longevity of the sacrificer is prayed for. Here the sacrificer is principal and in a Mantra where there are more sacrificers than one, the plural number will be used.

क्रियामकामक and फल-  
प्रकाशक explained. There are, therefore, two kinds of Mantras; one class consists of Kriyāprakāśaka explaining the performance of an action and the other consists of Phalaprakāśaka explaining the reward of an action. In the mantras of the former class, the principle of ऊह does not apply because the performer is there subordinate in relation to the action while in the mantras of the latter class the Ūha will come into play, because the performer is principal in relation to the fruit achieved.

In a Subrahmanyānigada in a ऋग्विद्योम sacrifice there is a verse "O  
The principle of ऋग् explained in connection  
with सुव्रतस्यनिषद्.

chodaka text. There in the text the word Indra is Samavets and it  
will therefore be adapted and the word Agni (fire) will be substituted but  
the other epithets used for Indra are Asamavets and shall be read un-  
modified. Their significance is fully explained at P. 526. As to the expla-  
nation of the term 'Ahalyārajara' See Komarilabhāṭṭa \* quoted in the

The mythology of अहिल्या  
and her paramour.  
History of the Ancient Sanscrit Literature by  
Max Muller at P. 273 of the Pāṇini Office publi-  
cation, Raja Shiva Prasad's Itihāsatimīranasaka  
Part III., P. 11., S. Dayānanda Saraswati's Ṛgvedādibhāṣyabhūmikā  
P. 183 (Sanskrit edition) and Tilak's Arctic home at P. 347. The mythol-  
ogy of Ahilyā and her paramour is too well known to be explained here.

In an Agniṣṭoma several animals are sacrificed to the different deities  
as for instance Agni, Aindragna and Sarasvatī  
अग्निगुप्तेय shall not be  
repeated in the  
सरस्वती sacrifice.

आयासानां नैववतिस्त्रिभिष्यम् । प्रास्ता अग्निं नरत् " See at P. 1005 of वैदिकीय व्याख्यान  
of the Ānandās'rama edition. "Place the consecrated animals at the  
gate for slaughter for the two masters of the sacrifice, (husband and  
wife or the sacrificer and the priest) for the sacrifice. For him, nourish  
fire". The question is whether the अग्निगुप्तेय should be recited in the सरस्वती  
sacrifice where ewe is offered. The author's reply is that it is a common  
command and as 'ewe' is feminine, the formula shall not be repeated at all.  
The question which is for solution, here, does not in the author's view, arise.

Having dealt with the principle of ऋग् as applicable to the मंत्रs, the  
author now proceeds to explain its applicability to the songs.

In the Jyotiṣṭoma sacrifice, song called Yajñayajñī is sung. In this  
connection it is said "The word 'girā' should  
Modification of गिरा to  
हरा in a यथावदीय song  
and to आहरा when  
set to music.  
not be pronounced as girā; if a singer pro-  
nounces 'गिरा' as गिरा, he shall throw himself  
up and by making it 'aira' shall sing it. In  
the song the word 'गिरा' occurs. The ques-  
tion is whether Girā should be pronounced with 'Ga' or without 'Ga'.

\* See संस्कृतचिन्ता Chap. I, pada 8-sūtra 7 at p. 133 of the Chaukhambhā edition.

The author's reply is that it should be recited without 'ग' as it is expressly laid down by the Vedic text. Further, it shall be set to music and sung as 'आदरा' as said in the text 'उदगवमादरावादरा' 'should be sung as 'आदरा', 'आ' and 'Dakṣaśā'. The principle of Ūha, therefore, applies to 'गिरा' and it is modified as 'इरा' and when set to music, it becomes 'आइव'.

### PĀDA 2.

We have already explained what a Sāma is and how it differs from a Stotra. It is a song and conveys the idea of a tune. It is a generic term and स्तुत, इव etc., are its species. It is not principal but only subordinate. It is for the purpose of altering the words in a melodious way. It, therefore, exists for the purpose of another. When a Rik verse is sung it is pronounced melodiously. The verses sung while learning music are useless and do not serve the purpose of the sacrifice. A song is, therefore, a purificatory act (Sanskāra-karma).

A Sāma consisting of three verses from the Rigveda is called a वृच; Each verse of a वृच is to be sung separately. the first verse of a वृच is called Stotriya, the second is called Anurūpa and the third is called पर्याय. According to the author each verse should be sung separately in order to constitute a group of three verses called वृच, because (Anavāna) singing *uno tenore* is possible when each verse is sung separately.

As we have seen above in a वृच, there are three verses; the tune of the first verse governs the tune of the last two verses. The question is, what should be their measure? If the metre of the first verse is different from that of the two succeeding verses, there will arise two defects called Sans'ara and Viles'a. If the first verse is of larger measure i.e., it has more letters than those in the succeeding two verses, the redundant portion from the first verse will have to be deleted in order to harmonise the song. This kind of defect is called संयव (superfluity). If on the other hand, the measure in the last two verses is longer i.e., if it contains more letters than those in the first verse, the redundant portion of the two verses will be without a song. This kind of defect is called Viles'a (deficiency). In order to avoid these two defects, all the verses of a वृच should be of equal measure.



The first verse in a **सुख** is called Yoni and the last two verses are called Uttara. There are two treatises for the guidance of the singers; they are (1) Chhanda-grantha in which a variety of **योनिस** are given and (2) Uttara Grantha in which several varieties of Uttaras are mentioned. As said above, the tune of the Yoni is the tune of the Uttara; so the principle of Ūha applies to the Uttara.

On the other hand in a Pragāthā the rule that the verses of a Yoni and Uttara shall be of equal measure is not observed. I have fully explained Pragāthā at p. 542 with an illustration. I have shown

how a verse of a Yoni and Uttara are adapted to the musical mode by changes and modifications. It is useless to repeat the same here. Different varieties of songs are produced by mixing two kinds of verses on the principle of Pragāthā.

Different modifications  
at the option of a  
singer.

We have seen that the verses of the Rigveda are adapted to a certain tune. It is, therefore, optional to a singer to adopt any of the modifications of letters called Vis'leṣa, Vikarṣaṇa, Abhyāsa, Virama, Stobha etc.

In a Stotra the praise of a deity is prominent in the mind of a singer, while in a **साम** the idea of music is prominent. The Stotra and Sāma are both the same. It follows as a corollary that a deity should be praised by a Sāma.

Change of letters in the  
**उत्तरा** is effected at any  
place where 'इ' occurs.

The change of letters called Vis'leṣa in the Uttara is not necessarily governed by the similar change in a Yoni. Any letter, where cerebral 'इ' occurs is changed into **Âi** under the rules of music.

A Stobha is a musical stop. During the course of singing there are some expressions which are used by a musician to gain time. The first kind of expression is the repetition of the same word, as 'Adri ! 'अद्रि'; it is called Adhika by our author. The second kind of pause is by means of a word without any meaning, as **अस्मिन्**; it is called Vivarṇa.

A **स्तोत्र** is transferable. Though Stobha is a pause in order to gain time in singing, yet it is transferable; if a song is transferred, it is transferred with all its incidents.

The author proceeds to deal with the third head of Ūha called the *कृ* as applicable to the purificatory ceremony from the sūtra 40.

The principle of *कृ* applies to purificatory rites.

The author says that the principle of *कृ* applies to (1) the substance (2) quality (3) modifications, (4) transgression and (5) prohibition ; as for instance. (1) Prokṣaṇa ceremony is performed on Vrihi (wild rice) before it is boiled and offered to a deity. If Nivāra is offered instead of Vrihi, the Prokṣaṇa will also be performed on it.

(2) The applicability of the principle of Ūha in the case of the quality ; Other illustrations. the text is " Let him eat honey or clarified butter when engaged in a sacrifice lasting for six days ". The author says that the same silence is observed in eating honey as is done when ghee is used in fasting.

(3) Applicability of Ūha to the modifications. The pestle and mortar are sprinkled over with water in a model sacrifice ; when nails are used in removing the husk from rice in a modified sacrifice, they are to be sprinkled over with water before they are used.

(4) The rule of Ūha in cases of transgression. The ceremonies in connection with a sacrificial post should be performed on a Paridhi when it is used in the place of the sacrificial post.

(5) The rule of Ūha in the cases of prohibition. When 'कृ' is uttered in music in place of 'गिर' the former should be treated as 'गिर' for all intents and purposes.

We have seen above in the illustration No. 4 that the ceremonies No change in the *पैपमंत्र* pertaining to a *यूप* are performed on a paridhi. in case of a *परिधि* when In the model sacrifice, there is a praiṣamantra treated as *यूप* (an order) to the effect "order for the anointed sacrificial post (Yûpa). The question is whether *परिधि* should be used in place of 'यूप' in the praiṣamantra. The author's reply is in the negative, because the paridhi becomes a Yûpa for all intents and purposes and no alteration will, therefore, be effected.

The ceremony performed on the pranîta waters as explained in the preceding pages shall be performed on Sannāya, The ceremonies of the मन्थीत on सन्नाय. as an extraordinary principle is thereby produced.

The rule as to singing Rathantara is that a singer has to sing in a long Rule as to singing *स्वंतर* tune by winking his eyes and looking up to and *हरद*. heavens ; but when he sings Vrihat, he shall do so

in a high tune and meditate on the ocean. In a Rathantara, he praises heroes and in a Vrihat he praises pictures etc.

A Kanvarathantara is a modification of Vrihat and Rathantara and कण्वरन्तर explained partakes of the qualities of both but where there are contradictory qualities of वृहत् and रन्तर, it partakes either of them at the option of a singer. Where the qualities are not contradictory it partakes of them collectively.

A little variation of Vrihat and Rathantara constitutes a Priṣṭha. The Priṣṭhas are Rathantara, Vrihat, Vairūpa, A वृह explained Vairaja, Śākya Raivata. The Sāma of different tunes make up these Priṣṭhas. Tārānātha says, "In one Sūkta when three Rik verses being repeated seventeen times under the rules of Brāhmaṇa, yield 17 stomas, then to such Stotras the term 'priṣṭha' applies, as seventeen वृष्टः." The rule of singing Rathantara and Vrihat is different from each other in a Gosava where a double song (Dvīśamaka) is sung, both Rathantara and Vrihat being combined together.

Pārvaṇa homa is a collection of all the sacrifices pertaining to fire-cake and animal. The word is derived from A पर्वण्यहोम explained it; वृषति to give, to make a donation; it, therefore, means time when something is given; it is not performed in a होमयोग. applies to all the sacrifices collectively whether they consist of ghee oblations, cake or flesh offerings. In this view, the Pārvaṇa Homa which is performed in the Agneya, the model sacrifice, is not transferred to Saurya-yāga where no such collection of offerings is made.

The Dars'apūrṇamāsayāgas are two different sacrifices; they are Rule as to the performance of the दृश्य and दूर्ध्माहवागः Dars'ayāga and Pūrṇamāsayāga. A Dars'ayāga is performed on the new moon day and the pūrṇamāsayāga is performed on the full moon day. It is not a case of the performance of both the sacrifices on the new moon day and then again on the full moon day.

Samid, Tanūnapāt, Eda, Varhi and Svābhā are the names of the ब्राह्म but not of deities. The reason is that if they ब्रह्मि etc., are the names of the sacrifices but not of the deities. had been the names of the deities, they would have been in the dative case but not in the accusative case. As 'अग्निदेवायंजुवाद्' He offers, an oblation to fire in the evening; 'अग्निदेवांजुवेति'. 'He performs an अग्निहोम'. In the present case, we have सामिषो ब्रह्मि, तनूनपात् यजति, इडे यजति बर्हिष्यजति

संवासाकारं चरति'. He performs Samid, he performs Tanūnāpāta, he performs हव, he performs यदि. he performs सवासाकार. These sacrifices or offerings have been fully explained in the preceding pages.

## PĀDA 3.

Where the object of a मंत्र remains the same in the modified sacrifice as it is in the model sacrifice there is no change, but where the purpose is not served by keeping the word intact, there the principle of ऊह applies; as for instances 'अग्नयेष्टुष्टं निर्वपामि' 'I offer the pleasing one to Agni'; 'घ्रीहीषां नेचमुसनस्यमानः' 'O! essence of barley with satisfaction,' in the अग्नये, the model sacrifice. Under the principle of Ūha, in the Sauryāyāga the modified sacrifice, the words Sūryaya, and नोवासासां will be substituted, because reading the Mantra unaltered serves no purpose.

It is said "नीदं च निर्वपेष्टुष्टं घ्रीहीषासां," "Let one desirous of wealth offer boiled kidney beans (phaseolus mungo) to श्री". In that connection, it is said पोहरीषासां वा हीयीषिमवति' 'The lotuses serve as grass.' There the Starānamantra (a mantra uttered at the time of spreading grass) दर्मः स्तृणीतदस्ति' 'Spread the green grass' is transferred under a Chodaka text. Will it be uttered unaltered when the lotuses which are red, are spread? To comply with the circumstances of the modified sacrifice, the स्तरणमंत्र will be adapted and will be read as पुहरीषेः स्तृणीत रक्तेः " "Spread the red lotuses."

When a sacrificial post is touched under a Vedic ceremony no expiatory ceremony is performed but if it is touched ordinarily, a penance is performed and the mantra स्पतेवाये' 'It is thine, O! Vāya' is uttered; it shall be adapted to the circumstances of the case as directed in the text quoted in full

at p. 564.

In a Jyotiṣoma in connection with an Agniṣomiya animal, there are two Pāsāmantras for tying an animal. The पाशमंत्र is adapted to a sacrificial post one has singular form and dual form is used when two animals are sacrificed. and the other has plural form. "अदितिः पाशं प्रमुक्तो क्वेतद्" 'Let अदिति break this trap' and अदितो पाशान् प्रमुक्तोक्वेताद्" "Let अदिति break those traps". The former is the reading of the Taittirīya branch of the Yajur-

veda while the latter is the reading of वैश्वदेवी branch. In a modified sacrifice where two animals are sacrificed and where two ropes or traps will be necessary, what mantra transferred under a Chodaka text should be recited? There are three views on the subject; the singular form being Asamavet should be recited; the second view is that the plural form should be recited, because the plural includes the dual. The third view which is the author's view is that the चर should be adapted and dual

In the अग्निषोमीय there form should be used. In the Agniṣomiya is an option. sacrifice there will be an option as to the applicability of these two mantras; you can choose either of them; because it is the model sacrifice and both mantras are mentioned according to the different recensions of the black Yajurveda.

In connection with the Dars'apûrṇamâsyaâgas, there is a text 'Bring the vessel containing water; place the sacrificial fuel, cleanse the ladle and having adorned *the wife*, bring us clarified batter.' *The wife* in the

The formula of पत्नीवन्दन्य text means the wife of the sacrificer. The question is whether the term 'wife' should will be read unaltered in the model and the modified sacrifices. be altered, if the sacrificer happens to have more than one wife. As the principle of Ūha does not apply to the model sacrifice as laid

down above, the text will be read unaltered irrespective of the number of the wives of the sacrificer. As the text remains unaltered in the model sacrifice, it will be transferred to the modified sacrifice unaltered. The principle of चर, therefore, does not apply to the text whether read in the model or the modified sacrifice.

In Agniṣṭoma, Ukthya, Śoḍas'ī, Atirâtra and the Sansthâs of a Jyotiṣṭoma, the number of Savanīya animals is increased from one to four. All of them are governed by the same Vidhi as that of the Agniṣomiya. In the Adhrigupaiṣa there is a passage "kindle fire for him". We have already seen that the principle of Ūha does not apply to the Atirâtra in the case of Sarasvatīmeṣī 'an ewe consecrated to Sarasvatī' in the preceding pages.

In view of the principle laid down there and as laid down above, The principle doubted the principle of Ūha does not apply and by चर. the Praiṣamantra according to Śabara quoted at p. 569 will be read unaltered. But Mādhava doubts the correctness of this dictum and says, 'There is an चर under the principle laid down in connection with the ropes (Pasanyâra)

in conformity with the *linga* and *Vākya*, because *Savāṇīya* is a modification of *Agnīṣomiya*.

When a substitute is used in the place of a material, the principle of *Ūha* does not apply and the mantra in that connection will be read unaltered; as for instance *Nivara* is sometimes used in place of *Vrihi*; a mantra which is given at p. 569 is recited on the occasion. In the mantra the term *दीहि* occurs; now the question is whether the term *नीदर* should be substituted in place of *दीहि*. The reply in view of the principle laid down here is that there will be no substitution and the *मंत्र* will be recited unaltered.

In connection with the *Adhriḡupraīṣa* quoted at p. 570 the different organs of the animal after its slaughter are described 'Let eye go to the sun and let *vital* air merge in the air.' The question is whether the eye and other organ should be modified in a double animal sacrifice because there are two sets of eyes. The author says that there will be no *Ūha* as the light in the eye is one though there may be different eye balls.

There is another *Adhriḡupraīṣa* "एकपाऽस्य स्वचमाम्छयतात्" "cut off his skin once." It is recited in connection with an *Agnīṣomiya* animal; in the modified sacrifice where two animals are sacrificed, it shall be repeated as many times as there are animals because cutting off the skin will have to be repeated with each animal.

There is another *Adhriḡupraīṣa*; according to the *Taittiriya* branch it runs *देव्याः यमितार उतनुज्याप्रारमध्यम् । उपनयतमेच्या दुर* *आयासाना नेपवतिभ्यां मघम्* "commence O! divine and human *Samita* priests (whose duty is to kill the sacrificial animals), place the consecrated animals at the gate for slaughter for the two masters of the sacrifice; and ye who are anxious for the sacrifice." In another recension the master of the sacrifice is in singular. The question is whether the singular form should be read where one animal is sacrificed and the dual form where two animals are sacrificed. What is the meaning of the master of the sacrifice? Does it mean the sacrificer or the god or both? There are different views on the subject; the first view is that

in an Agnī Śomiya animal sacrifice there are two gods and one sacrificer and as the term master of the sacrifice includes both the deity and the sacrificer, both the formulas are unsuited in the model sacrifice. They are equally unsuited in the modified sacrifice and the principle of Ūha will, therefore, not apply. The second view is that when one sacrificer is meant, the singular form shall be used ; if the sacrificer and god are meant, the dual form shall be used in the model sacrifice. When the formula is transferred to the modified sacrifice where more gods than two are worshipped, the principle of Ūha will come into play and the master of the sacrifice shall be used in the plural number. The third view is that when the sacrificer is single, the singular form is appropriate ; but if the sacrificer and his wife are meant the dual form shall be used. According to this view also, the principle of Ūha applies and the change will be effected in the word 'नेचपति' according to the number of the sacrificers. The fourth and the last view is that the term नेचपति (master of the sacrifice) conveys the idea of a deity who is the master of the sacrifice ; a sacrificer who parts with the proprietary possession of the property gifted, cannot be considered the owner or the master in law. Hence नेचपति is the god who fulfils all desires and hopes. In this view you can use the formula optionally in the modified sacrifice according to the number of the gods.

Where in the modified sacrifice where gods more than two are worshipped, the formula of the नेचपति will be optionally uttered in the singular or dual form provided the gods can be looked upon as a collective body.

a collective body as in an Ekâdas'ini sacrifice ; the formula will be adapted and the नेचपति will be used in the plural form.

We have seen above that the Medhâpati formula will be optionally used either in the singular or the dual form in the modified sacrifice where two deities are worshipped. Similarly, the same option will be exercised in the modified sacrifice where gods more than two are worshipped, provided they can be looked upon as one collective body ; but where the deities are separate and cannot be so looked upon as

There is an Adhrigupraisa for the removal of the ribs from the animal killed in a sacrifice. "It has twenty six ribs; remove them from their places in their order." The Mantra is a direction to the priest to count the ribs and carefully remove them from the vertebræ to which they are attached. The question is, how is this Mantra to be repeated in a modified sacrifice where more animals than one are sacrificed? One view is that the मंत्र should be repeated according to the number of the animals killed. The second view which is the author's view is that the aggregate number of the ribs of the animals killed should be given as the ribs are principal in the *praisa* mantra. The result is that the principle of Ūha will apply and the formula will run as "द्विपञ्चदशवेद्यक्षः" "अष्टसहस्रिरेवा वैक्रवः".

"They have fifty two ribs." "They have seventy eight ribs."

Number of the ribs in animals.

In a human body there are twenty four ribs; twelve on each side; in the body of an ordinary sacrificial animal, there are twenty six ribs.

"The ribs are elastic arches of bone, which form the chief part of the thoracic walls. They are twelve in number on either side; but this number may be increased by the development of a cervical or lumbar rib or may be diminished to eleven. The first seven are connected behind with the vertebral column and in front through the intervention of the costal cartilages with the sternum; they are called *vertebro sternal* or true ribs (*costæ veræ*). The remaining five are five false ribs (*costæ spuræ*); of these, the first three have their cartilages attached to the cartilage of the rib above (*vertebro chondral*); the last two are free at their anterior extremities and are termed *floating* or *vertebral* ribs." Gray's anatomy, 17th edition p. p. 206 and 207.

A writer in the Encyclopædia Britannica (11th edition) vol. XXV. p. 171 says "The ribs in any given animal are always twice as numerous as the thoracic vertebræ in that animal." The thoracic vertebræ are also called dorsal vertebræ (See. P. 187 of Gray's anatomy.)

The dorsal vertebræ vary in number in the different species of the vertebrates,



A hyppopotamus has 15 dorsal vertebrae ; and 80 ribs				
A peccari	14	...	...	28
A hog	...	13	...	26
A dromedary	...	12	...	24
A muskdeer	...	14	...	28
A common ox	...	13	...	26
A European vison	...	14	...	28
A wild sheep of Tibet	...	13	...	26
A Nubian giraffe	...	14	...	28
A rein deer	...	14	...	28
A common deer	...	13	...	26

See Richard Owen's Anatomy of vertebrates (1866 edition) vol. II. P.P. 457-465.

In a horse sacrifice, there are many animals sacrificed as for instance "अश्वस्तुपरेणिवृद्धे प्राजापत्याः" "A horse, a hornless animal and *bov gaurus* are consecrated to Prajāpati. The horse of the Vajī species is said to have 34 ribs according to the text of the Rigveda. The question is, how is the number of the ribs to be mentioned in the above Adhrigupraiṣa? The author says that as the number of the ribs of a Vajī horse is specially fixed by the verse of the Rigveda, the verse of the Rigveda quoted at p. 583 may be optionally repeated with the द्वेयन्त्र.

अश्विगुद्वेय is to be modified as regards the total number of the ribs of the animals consecrated to प्राजापति.

There is a prohibitory text "Do not utter 34 but utter only 26"; it does not relate to the verse of the Rigveda; it prohibits the mention of the number 'thirty-four' in the Adhrigupraiṣa but enjoins the repetition of twenty six there. As there are three animals consecrated to prajāpati having  $34 + 26 + 26 = 86$  ribs, the Adhrigupraiṣa will be modified and will be read as "अश्विगुद्वेयान्वृद्धे" etc.

A horse has 18 ribs on each side making the total of 36 ribs, some have even 38 ribs. A horse of the Vajī species is said to possess 34 ribs according to the Rigveda.

William Henry Flower and Richard Lydekker in the Encyclopædia Britannica 11th edition in Vol. XIII at P. 715 under 'Horse'

say "The ribs are eighteen or nineteen in number on each side, flattened and united to the sternum by short stout tolerably well ossified sternal ribs."

There is another Adhriḡupraiṣa ordering the priest not to pierce the principle of ऊद through the viscera considering it to be supplies to ऊदक. adipose tissue. See p. 585. In it, the word urūka occurs; it means 'fat,' 'adipose tissue' or 'omentum.' As in the modified sacrifice where there are many animals the principle of Ūha applies and 'urūka' will be used in singular, dual and plural forms according to the circumstances of the case.

Similarly in another adhriḡupraiṣa "प्रयसावाह कृणुताम्" "cut off प्रयसा will be adapted the praise worthy arms. The discussion turns according to the upon the term "prasasā" which the author circumstances. thinks to mean 'praise-worthy' and qualifies the 'arms. In this view the principle of ऊद applies; the pras'asā will be adapted and used in dual and plural forms with the 'arms' according to the number of the animals killed.

On the other hand when an Adhriḡu is ordered to cut off the viscera Where the organs are in the particular shape of birds etc. Adhriḡu- directed to be cut off praiṣa will be read in its entirety without any in a particular shape, alteration. The reason is obvious; the shapes the principal of ऊद in which the viscera is to be cut off are subordinate and will, therefore, be not effected by does not apply. any change.

Every day an Agnihotra is performed by taking fire from the Aha-  
व्योतिष्मती an expiatory होम vaniya to the Gârhapatya hearth. If it was  
is not performed in the out without the performance of the Agni-  
दशपूर्णमासवागस. hotra, then an expiatory ceremony in the form  
of a Jyotiṣmatî homa is performed. Now  
the question is, whether the Jyotiṣmatî homa should be performed, if  
the fire thus carried in the new and full moon sacrifices goes out. The  
author's reply is that as Jyotiṣmatî is an expiatory ceremony on a cause  
arising in the Agnihotra, it can not be transferred to the new and  
full moon sacrifices; because the Jyotiṣmatî is performed when fire  
taken for an Agnihotra is extinguished, but not otherwise.

For the same reasons, the Jyotiṣmatî sacrifice shall not be performed when  
A fortiori it shall not the preserved fire goes out. We have seen  
performed when the above that the Jyotiṣmatî is an expiatory  
preserved fire is ceremony and is performed when the fire is  
extinguished. extinguished in an Agnihotra: it shall, therefore,  
be not performed when the fire preserved for

some other object goes out.

When fire is carried for the performance of an Agnihotra, the Mantra given at P. 589 is recited. The question is, No मंत्र is to be recited when fire is carried in the दस्यपूर्णमासयागाः. should it be recited when it is carried for the performance of the new and full moon sacrifices? The author's reply is that the Mantra is recited under a special injunction in the Agnihotra on the occasion of carrying the fire but there is no such direction in connection with the Dars'âpûrnamâsayâga; so there will be no recitation of the above said Mantra.

In connection with the Jyotiṣṭoma sacrifice it is laid down "आदिह्वः प्रायणीवः पवतिह्वः" 'The first day (प्रायणीव) is with the boiled rice in milk to the sun-god.' The question is, what procedure should apply? Does the procedure relating to rice or milk apply to it? If the former applies then the pounding and throwing it in the fire shall have to be done; if the latter applies then sprinkling of water with the object of purifying it, is to be performed. The author says that as milk is the subordinate part for the object of boiling the rice, the procedure relating to gift shall apply to it i. e., utpavana etc. shall be performed. It is a ceremony of sprinkling of water for the purpose of purification; it is described in ऋ० 1 chapter I. Brâhmaṇa 3 of the Śâtapatha. There are two kus'a blades of the size of a span, called pavitras; the water is taken by them and sprinkled with the Mantras given there. See for further information in the Vâchस्पत्या dictionary. "The St. Petersburg dictionary proposes the meaning 'an implement for cleaning' for Utpavana in the passage 22 in Brâhmaṇa 1 of Book I Chapter III of the Śâtapatha-Brâhmaṇa." See the note 3 at P. 76 of Eggeling's Śâtapatha Vol. I.

In an Abhyudayeṣṭi which has been fully explained in the preceding pages and which is an expiatory ceremony in a Dars'a Yâga, the procedure relating to gift applies to the boiled rice in curd or milk. the procedure relating to gifts pradeyadharma, therefore, applies. mistaken idea of the Amâvasyâ (new moon) for which a penalty is paid in the form of an offering which is already there to a different deity. The procedure relating to gifts pradeyadharma, therefore, applies.

On the other hand where the sacrifice is commenced afresh, the procedure relating to the boiled rice in milk or curd shall be governed by that of the *pranīta* like that of *prāyaniya*. The principle is that when a ceremony is a new one and performed for an object, the procedure in the boiled rice will be governed by the *pranītādharmā* but not by the *pradeyādharmā*; but if a ceremony which is governed by the *pradeyādharmā* is already commenced, the expiatory ceremony in which boiled rice is offered shall not be governed by the *pranītādharmā* but by the *pradeyādharmā*, the original procedure.

In a *Jyotiṣṭoma*, milk is mixed with Soma and offered to *Maitravaruṇa*. Milk mixed with *सोम* in a *होतृविष्टोम* is governed by the *प्रणीताधर्मः*. What procedure will govern the milk here? Whether it is *pranītādharmā* or *pradeyādharmā*. The author says that the procedure in it is governed by that of the *pranīta* as laid down under the *prāyaniya*. The reason is that the milk is not for the purpose of gift to the deity but for mixing it with soma; it is a subordinate part and shall, therefore, be governed by the procedure relating to the *pranīta*.

Before I proceed further, it is better to explain *paryagnikaraṇa*. It is described in *Kātyāyana Śrautasūtra* Chapter VI. *Sūtras* 96-101. The *Agnīdha* with the brand of *Abhavanīya* fire goes three times round the space covered by the animal, ghee, slaughtering place, sacrificial post, the *chatvala* and the *Abhavanīya* hearth, or only that portion of the space occupied by ghee, animal and the slaughtering place. He then circumambulates after throwing the fire brand; he then taking it goes to the north; he takes the animal and the fire brand. *Karka* the commentator says that the *Samita* priest takes the animal by tying a rope round its neck. See at P. 890 of the *Chaukhambā* edition of *Kātyāyana Śrautasūtra*. See P. 187 *Eggeling's Śatapatha* Vol. II.

In connection with *Asvamedha* it is said 'इयानाय परस्यत आकनते' 'He brings a deer for Is'Ana.' 'परस्यत' is a species of a deer according to *Mahādhara* and *nvaṭa*. According to *Mādhava*, it is a species of a wild animal. *Monier Williams* says that it means a wild ass. In the model sacrifice, it is said "पर्यग्निकृतानां परयानानुसृष्टवति" "They relinquish the animals on whom *paryagnikaraṇa* is performed". Reading the

two texts together, it appears *prima facie* that the 'अलम्बे' means touching the animal, because the other text suggests its relinquishment. The author says that the material and the deity are connected; so the word, 'अलम्बे' means 'sacrificing.' In this view the texts mean the prohibition of the remaining acts after paryagnikarāṇa and lay down the offering of a deer to Is'āna as an independent act.

There are texts in the model sacrifice स्यात् पात्नीवदभातमेव "पर्वणिनकृतं पात्नीवदमुत्सृजति" "आग्नेनयेपमुपच स्वापयति" "Let him sacrifice an animal belonging to Agni, to Twaṣṭri. He relinquishes a Patnīvāt animal on whom Paryagni ceremony is performed. He finishes the remaining act with clarified butter." According to the principle laid down above, the Pātnīvata sacrifice in honour of Twaṣṭri is a separate act from the ghee oblation.

END OF CHAPTER IX.

## CHAPTER X.

### PĀDA 1.

The author now proceeds to explain the principle of Vādhā in Chapter X.

The principle of वाध explained.

We have seen how the author has explained the principles of Atides'a in general and particular and of adaptation. When certain details

are transferred from the model sacrifice to the modified sacrifice under a Chodaka text they are sometimes modified and sometimes they are dispensed with. When the details are modified they are governed by the principle of Ūha, as fully explained in Chapter IX. When the details of the model sacrifice are dispensed with they are governed by the principle of Vādhā called suspension or omission.

Its classification.

It arises in three ways; first by implication, second by express text and third by prohibition.

The first principle laid down by our author is that those details of the Those details of which there is no necessity in the modified sacrifice shall be dispensed with.

model sacrifice of which there is no necessity in the modified sacrifice are, therefore, suspended or omitted in the modified sacrifice. As for instance, there is a modified form of a sacrifice called Śatakrishṇāṇa homa, explained in the preceding pages. In the model sacrifice under a text, pounding is performed on the grains of Vrihi in order to remove husk. As there is no husk to be removed from the golden pieces, the pounding shall not be performed. It is to be borne in mind

that these golden pieces shall be boiled in ghee, because there is a direct text to that effect.

In a Râjâsûya ceremony there are offerings to the deities called Ratni. The ceremony in connection with the construction of an altar is dropt in the रत्नि offerings.

They are the modified forms of the Dars'apûrṇayâgas. It is said in connection with the Ratni offering that there is a self-constructed altar. In the model sacrifice when an altar is constructed, certain ceremonies are performed with recitation of the mantras. As in the Ratni, no altar is constructed and the ground in the natural state is used for altar without digging it, the ceremony in connection with the construction of the altar is dropt as being unnecessary.

In a Kâmyeṣṭi which is fully described at p. 601, boiled rice is offered to the Vis'vedevâs who are invoked, but if by any accident, boiled rice falls to the ground or sticks to the cudgel or wooden sword, Viṣṇuyâga is performed. As Vis'vedevâs are already invoked in the principal ceremony, there will, therefore, be no necessity of invocation of Viṣṇu separately and the recitation of the mantra invoking Viṣṇu will be dispensed with.

In a Jyotiṣṭoma, the Dikṣanîya is transferred from the Dars'apûrṇamâsayâgas which are the model sacrifices. The Ârambhanîyeṣṭi which is a prefatory ceremony of the Dars'apûrṇamâsayâgas shall not be transferred, as the Jyotiṣṭoma has already its introductory ceremony in the form of Dikṣanîya.

The cake baked on eight potsherds is offered to Anumatis in a coronation ceremony. These offerings are the modified forms of the Dars'apûrṇamâsayâgas though they are principal, yet each of them will have no prefatory ceremony. There will be, therefore, no Ârambhanîyeṣṭi.

There is no Ârambhanîyeṣṭi in an Ârambhanîyeṣṭi. *A Fortiori* there will be no Ârambhanîyeṣṭi in an Ârambhanîyeṣṭi.

In the Jyotiṣṭoma a sacrificial post is constructed for tying an animal and at that time a homa is performed. In a Sadyaskrayyâga where a peg to which an animal is tied is used as a sacrificial post, the homa is dispensed with, because the text in the model sacrifice is that one desirous of cutting and making a sacrificial post shall

No homa is performed when a peg is used as a sacrificial post.

perform *homa* and as the peg is already existing, there is, therefore, no necessity of performing the said *वग*.

When wood is removed from a tree for the purpose of a *Yûpa*, the remaining portion of the tree from the root upwards is called *Sthanu*; a certain ceremony in connection with it is performed and an offering is made with the recitation of the Mantra. He offers oblations in the lower part of the tree saying "arise, O ! Lord of the forest with hundred offshoots". The question is, whether the *Sthanvâhuti* which is offered when a sacrificial post is constructed, should be made or not when a peg is used for the sacrificial post. It follows as a corollary from the preceding rule that when there is no sacrificial post constructed, there will be no ceremony of *Sthanvâhuti*. It does not benefit the sacrifice directly but only indirectly.

When a ceremony directly benefits a sacrifice the principle of *वाच* does not apply to it; but when it indirectly benefits it, the principle of *वाच* applies.

the principle of *Vadha* comes into operation.

In the *Agneya* ceremony the two ghee offerings are made to *Agni* and *Soma* the dual deities. The first offering is to *अग्नि* and the second is to *Soma*; it is there said, 'O ! *Agni*, bring *Agni*, bring *Soma*, bring *Agni*.' *Agni* is invoked to bring three deities namely *अग्नि*, *वेद* and *अग्नि*. The *Agni* to whom ghee is offered is different from the *Agni* to whom a *puroḍas'a* cake is offered. The first offering of ghee made to *Agni* cannot be in the nature of a purificatory ceremony but it directly benefits the sacrifice. In this view, in the *Sauryayâga* which is the modified form of the *Agneya* the first offering to *Agni* is not dispensed with.

A *Pas'upuroḍas'a* is described in *Aittreya Brâhmaṇa Pañchika II* Chap. VI, *खंड* 8 and 9. Different victims are described in *Khaṇḍa VIII* and the sacrificial portion (*सिद्ध*) changed forms and became transformed successively into various animals fit for sacrificial purposes. Passing from one animal to another,

*पशुपुतोद्वाय* described.

described in *Khaṇḍa VIII* and the sacrificial portion

it ultimately became rice (Vṛhi). Rice is, therefore, fit for a sacrifice. In the 9th Khaṇḍa the rice is described as animal and its different parts are compared with the parts of an animal. In an animal sacrifice, a पशुपुरोडाश cake is, therefore, offered.

In a Jyotiṣoma, there is an Agniṣomiya animal sacrifice; after making an offering of *omentum*, a puroḍāś'a cake baked on eight potsherds is offered to Agniṣoma. According to our author, the pas'upuroḍāś'a being a subordinate act of the Agniṣoma sacrifice, is a purificatory ceremony. It does not benefit the sacrifice directly but indirectly. In this view, the principle of Vadha applies.

What is the meaning of the word Chara? The word is used in the sense of a 'pot' and 'rice'; according to our author, it means 'boiled rice'. Rice is boiled in a pot.

As chara consists of a boiled rice offering, the different processes used in preparing a Puroḍāś'a cake are of course, dispensed with. They are Peṣaṇa, Sanyavana, संवपन, Santapana, Upadhāna, Prathukaraṇa, रत्नं-करण, Abhrūhya, Avajvalana and Vyuddhutya-sādana; they are all fully described at p. 620 and the following pages. As they are not required in boiling rice, they are necessarily dispensed with and the principle of Vadha, therefore, applies.

## PĀDA 2.

We have explained what Kṛṣṇālahoma is in the preceding pages of the introduction. The gold pieces weighing one ratti each are made in the form of 'rice'. As rice is boiled, these golden pieces shall also be boiled in ghee under a direct text "दृतेन पयति"  
 Golden pieces shall be boiled like rice in a कृष्णलहोम.

"He boils it in ghee."

Upastaraṇa and Abhighāraṇa are explained in the preceding pages; as these ceremonies of covering the puroḍāś'a with grass and sprinkling of ghee on it are not necessary in a Kṛṣṇālahoma, they are, therefore, dispensed with.



In a कृष्णलक्षणे the golden pieces are sucked.

In the model sacrifice a cake is eaten ; similarly in a kṛṣṇala homa the golden pieces boiled in ghee are sucked just as one sucks a sugar cane or a child sucks anything by making an onomatopœic sound 'कुप्कुपा'.

The whole कृष्णल is to be taken by a ब्रह्मा priest at the allotted times without participation by any other priest.

In the model sacrifice, the Idā food is divided into four parts and at the time of the repetition of 'सु', all the parts are offered for eating. There in the Kṛṣṇalahoma, they are all taken together by the Brahmā priest at their allotted different times without making any division thereof into the priests.

The fee that is paid to a Ritvik is in the nature of the wages in return of the labour done by him ; it is not with a view to an accrual of the inviolable fruit.

A fee paid to a Ritvik is in the nature of wages.

In the Jyotiṣṭoma and the Dars'apūrṇamāsayāgas there is the eating of the remnants of the sacrificial food is by way of final disposal.

The eating of the remnants of the sacrificial food is by way of final disposal.

It is in the nature of the Pratipatikarma i. e. by way of final disposal of the remnants of the sacrificial food.

We have explained what Satra is in the preceding pages. In it, the sacrificers themselves officiate as priests ; in this view there is no appointment. An appointment involves the idea of another person being engaged ; one cannot appoint himself. It, therefore, follows as a corollary that no fee for the labour is paid. If one does any work for himself, he does not charge for his labour. This does not necessarily prohibit any gift made out of any charitable or religious motive to a priest.

In an Udarasānīya or otherwise known as Prṣṭasāmanīya which is performed after a Satra, a fee of one thousand is paid. This fee is for the purpose of securing the services of a priest, because Udarasānīya is an independent ceremony but not a part of a

In an उदरसानीय, a fee is to secure the services of a priest,

sacrificial session. A priest is appointed apart from the sacrificer and the sacrificers of a sacrificial session after its completion perform Udavāsāṇīya one after the other.

In a Kameṣṭi sacrifice which is performed in a Sārasvata sacrificial session, a gift mentioned at p. 641 is made. As other gifts for production of invisible result. it is a part of a Satra the gift made therein is by way of charity for the production of invisible fruit but not for the purpose of securing the services of a priest. Similarly, a gift to an enemy in the new and full moon sacrifices is a charitable gift for the production of invisible effect, for no one engages an enemy to perform a sacrifice.

When any of the sacrificers in a Satra dies during the continuance of the षष्ठियज्ञ explained; when any of the sacrificers dies during the continuance of a षष्ठ, a bone sacrifice is performed. the षष्ठ, his legal heir shall be initiated in his place and his burnt bones shall be placed in a pot seated on a deer's skin and shall be made to perform an Asthiyajña. This is symbolical only but the legal representative of the deceased in reality performs it. In it, the Mantras shall not be uttered, nor will there be any shaving, as these ceremonies are to be performed by a living person and the dead bones of the deceased sacrificer who is symbolically represented by them cannot possess the capacity to perform them. The Dīkṣāṇīyeṣṭi is also not performed for similar reasons. As no desires are left in a dead person, so no desire-accomplishing acts shall be performed.

The Prayaṇīya is transferred from the Dīrśapūrṇamāsayāga in the षष्ठियज्ञ is not recited in an षष्ठियज्ञ. Asthiyāga; in the Prayaṇīya there is a Sūktavāka which is read by a Hotā expressing the desires and hopes of the sacrifice. As the hopes and desires belong to a living man, the Sūktavāka is, therefore, dispensed with in the Asthiyajña.

There are certain desires and hopes expressed by a Hotā as for example No hopes and desires of a षष्ठ are expressed by a मंत्र in an षष्ठियज्ञ. in a Dvādasāha; as these desires are really the desires and hopes of the deceased sacrificer whom he represents, the representation comes to an end on the death of the sacrificer and the Hotā cannot, therefore, express the said hopes and desires in an Asthiyajña.

The principle of  
कृत्वगर्हिता applied.

based on absurd questions (Kṛtvāchintā) which ought not to have been put forward for solution. They are so absurd that any person possessed of common sense can answer in the negative.

If a person wishes to go to heaven without any trouble, he shall perform a Sarvasvâra sacrifice; he commences it सर्वस्वार explained.

and enters the fire in the third Savana with the accompaniment of the ârbhavapavamâna song after covering an Audumbari branch with a new cloth and commands the Brâhmanas to complete the sacrifice commenced by him. It is, however, completed by the priest after the death of the sacrificer.

In the model sacrifice, a branch of an Udambara tree is cut off according to the measure of the sacrificer and the S'ukra cup is touched by him; but as these ceremonies are for the sacrifice, they are performed by the priests after the death of the sacrificer in a Sarvasvâr. The same principle as laid down in an अस्त्रियान् applies here.

A होता priest repeats the मंत्र expressing hopes and desires of the sacrificer.

A Hctâ priest pronounces the mantra 'आयस्त्वैवमानः' "The sacrificer has hopes." This formula shall be repeated in a Sarvasvâra, because before the Ârbhavapavamâna song is sung, the sacrificer hopes to live in the interval

In a Drâdas'âha, there are certain ceremonies transferred from the model sacrifice, as for instance an appointment of a priest and gift to a priest of an Atri family. In a द्वादशार, gift of gold to an आत्रेय and appointment of a priest are made.

As Drâdas'âha is a Satra, both should not be performed; but our author says that they should be performed in compliance with the Chodaka text and for production of an invisible effect.

When any subordinate part is omitted, the principal is not thereby omitted; as for instance the Nirvâpa offerings which are made in an Agnihotra are made with an Agnihotrabhavanî but when the Nirvâpa offerings which are made in the Pavamâneṣṭi a subordinate part of the establish-

On the omission of a subordinate part, the principal part is not thereby omitted.

ment of fire, the sacrificial vessel. Agnihotrahavanî is not used, because there is no occasion for its use in the Agnyûdhâna. The sacrificial vessel is subordinate and the Nirvâpa offering is principal. On the omission of a subordinate part, the principal part is not thereby omitted:

In a वाजपेय, in the text

'four handfuls,' handfuls are dispensed with:

In a Vājapeya sacrifice, Charu is made

of boiled wild-rice in seventeen cups; but in the molal sacrifice, it is said, 'there are offerings of four handfuls.' In order to harmonise the

applicability of these two texts; there are four possible ways. The first view is that both the handfuls and the number apply to the modified sacrifice and the principle of suspension does not apply. The second view is that the four handfuls are not sufficient to fill up the seventeen cups, so both the handfuls and the number are dispensed with. The third view is that one should be dispensed with; if the handful is suspended, you can measure the offering by any other means; if the number is suspended, you can have more handfuls to fill the cups. The fourth view, which is the author's view, is that the term 'handfuls' which happens to be at the end is suspended.

The words 'चैत्र' 'यत्स'

and अयम explained.

There is a text "आवाहयिष्यचैत्रभातमेत"

आहतं वत्सं हेंद्रहयमम्," "Let him sacrifice a cow to

heaven and earth; a calf to चत्वर and a bullock to हेंद्र." The terms 'चैत्र', 'यत्स' and 'अयम' are conventionally fixed in their meaning and convey the idea of a 'cow', 'calf' and 'bullock.' They cannot mean a goat, kid and male goat. The former, therefore, dispense with the latter and the principle of वाय applies.

'श्वेत' means a white

goat,

offer a white (animal) to Vāyu." Here in the text, the term 'white' is used; it is an adjective: as in the model sacrifice a goat is sacrificed and there is nothing to the contrary to suspend the applicability thereof in the modified sacrifice the white, therefore, means 'a white goat.'

In a Sâdhaskra sacrifice, a peg is used in place of a sacrificial post. When a peg is used in a वायस्क in place of a यूप, the ceremony connected with it is dispensed with and in a चित्रा sacrifice in the offering to प्रजापति the rice is not ground.

There is another text "आवाहयिष्यचैत्रभातमेतः सुविकारः" Let one who is desirous of prosperity

offer a white (animal) to Vāyu." Here in the text, the term 'white' is used; it is an adjective: as in the model sacrifice a goat is sacrificed and there is nothing to the contrary to suspend the applicability thereof in the modified sacrifice the white, therefore, means 'a white goat.'

In the model sacrifice, the sacrificial post is made of Khadira wood and certain ceremonies are performed on it. As the peg in the Sâdhaskra is ready made, it is, therefore, not constructed from Khadira wood nor are any ceremonies performed on it. In a Chitrâ sacrifice, an offering to Prajâpati consists of the mixture of oard, ghee, water, parohed rice and common rice. In the model sacrifice, the rice is ground and converted into flour to make purodâs'a cakes for the deity but

In the Chitra-sacrifice, the rice is mixed with articles of offering to prajāpati and grinding it into flour and making a cake from it are, therefore, dispensed with.

Cutting, hewing and setting up do not apply in the case of a peg used as a sacrificial post.

Certain ceremonies being for the object of a sacrifice are performed on the peg treated as a sacrificial post.

In connection with a Mahāpitṛyajña, there is a text "To Soma with the manes, cake baked on six potsherds ; to the manes sitting on the kus'a grass parched rice (dhāna), to the departed souls whom the fire has consumed, a mixture called मंत्र in the milk of a cow whose calf is dead."

In the model sacrifice, the rice is ground first and then Paroḍās'a cake made from it, is baked ; but here in the Pitṛimahāyajña this order is reversed ; the rice is parched first in order to make it चान and then it is ground to prepare the mixture called Mantha. As to the preparation of Mantha see at p. 656.

### PĀDA 3.

When a principal act is transferred, the subordinate parts are also transferred along with it.

In a sacrifice in honour of Vāyu, the verse recited as Aghāra Mantra In a वायव्य sacrifice the हिरण्यगर्भमंत्र is recited in the subsequent offering of ghee.

When a principal act is transferred, the subordinate parts called Itikartavyatâ are also transferred along with it, as for instance Prayaja Aghara and Sâmadhenî.

In a sacrifice in honour of Vāyu, the verse recited as Aghāra Mantra is one from the 10th book of the Rîgveda quoted at p. 663. In the model sacrifice, there are two offerings of ghee ; the first offering is made without any मंत्र and the second offering is made with the recitation of the Mantra of the Taittiriyaśanhitâ quoted at p. 664. As the first part of the offering is without recitation, the Hiraṇyagarbha mantra shall not be applicable there but in the subsequent part where the उद्गातार Mantra is recited in the model sacrifice, it is set aside by the Hiraṇyagarbha Mantra, because 'ka' and 'Hiraṇyagarbha' mean 'the lord of the universe'.

(Prajāpati) and the 'मन्त्र' of the Mantra of the model sacrifice is also 'lord of the universe.'

In connection with the soma ceremonies in a Chaturmāsyaṅga, it is said "They place whey on the tapering heap of mud dug out from the earth for the preparation of an altar (उत्कर) and tie an animal to the fence stick (परिधि)." It is contended that it is impossible to place whey on the Utkara which is pointed at the end and to tie an animal to the Paridhi which is very thin. The author says that the Utkara can be more broadened at the top and the Paridhi can be made stronger, because these acts are subordinate acts and are performed to achieve certain visible results.

In an Agnichayana, there are Dikṣāhuti. There are six offerings in the model sacrifice for which there are six Mantras quoted at p. 667 and similarly there are six mantras different from the Mantra of the model sacrifice in the modified sacrifice as quoted on p.p. 667 and 668. It is, therefore, contended that the offerings in the modified sacrifice will be accompanied with the Mantra of the modified sacrifice thereby setting aside the मन्त्र of the model sacrifice. The author, however, says that both sets of Mantras will be combined together and twelve offerings will be made as there is a direct text to that effect quoted at p. 668. When the procedure of the model sacrifice is combined with that of the modified sacrifice it is called a combination or tacking (Samuchahya.) Where it is possible to combine the practices of the model and modified sacrifices, the principle of Samuchahya shall be applied. In this view, the principle of Samuchahya, therefore, applies here.

There is Agnyādhāna in which a fee is paid to the priests and in the Punarādhāna which is the modified form of the Agnyādhāna, another fee is provided for. As to the different fees payable in these ceremonies; see the texts quoted at p. 671. The principle of Samuchahya as explained above does not apply in the Punarādhāna (re-establishment of fire). The fees in both the model and modified sacrifices are specially laid down. The payment of the fee of the model sacrifice in the modified form of it shall, therefore, be suspended.

In the ~~अग्रयण~~ the principle of अनुवह्य does not apply as far as fee is concerned.

In the *Āgrayana*, the fee provided for consists of cloth and the first born calf; in the model sacrifice *Anvāhārya* is the fee. For similar reason, the principle of *Samuchchaya* does not apply; both have their separate fees.

"The fees that are given at the funeral ceremony in the beginning and at the end and that are given on the new moon day are called *Anvāhārya*." *Vāchaspatya*, ~~अन्वाहार्य~~ explained.

~~अन्वाहार्य~~ fee is described in the *Taittirīyasanhitā* in *Kāṇḍa* I, *Prapāthaka* 7 and *Anuvāka* 3. It is cooked rice. See *Kātyāyana s'rautasūtra* chap II. 148. Keith says at p. 100 of the *Taittirīyā Sanhitā* Vol. 1 "*Anvāhārya* is a mess food cooked with rice given to the priests as a *Dakṣinā*." Eggeling says at p. 49 of part I of the *Śatapatha Brāhmaṇa* "*Anvāhārya* consists of boiled rice prepared from the rice grains that remain after the sacrificial cakes have been prepared. It is put on the (*Dakṣināgni*) *Dakṣinā* fire by the *Adhvaryu* for cooking after covering over the cakes and pouring out the water. *Kātyāyana* II. 5. 27. *Sāyana* explains the term as that which takes away (*anvā-hri*) from the sacrificer the guilt incurred by mistakes during the sacrifice, but the *St. Petersburg Dictionary* offers the more probable explanation of it as that which serves to supplement (*anvā-hri*) the sacrifice."

In connection with the *Anvāhārya* fee there is certain procedure laid down in the *Kalpasūtra*. A sacrificer orders the priests in the south to prepare the gift. To the priests in the north he says 'come from the south.' He gives them boiled rice (*Anvāhārya*, saying). 'This is boiled rice for you, O ! priests, take it and go from the north.' This procedure which applies to the *Anvāhārya* fee in the model sacrifice applies to the fee consisting of cloth and calf in the *Āgrayana* but cooking of rice which is done in the model sacrifice shall not be performed on the cloth and calf for obvious reasons. Similarly sprinkling of ghee which is performed in the model sacrifice shall not be done on the cloth and calf in the modified sacrifice.

Certain ceremonies dispensed with in an ~~अग्रयण~~. In connection with the *Jyotiṣṭoma*, a fee consisting of cows, horses, mules, asses, goats, sheep, rice, barley, sesamum and beans is laid down. According to our author, the number refers to an animal, because the

A fee in a ~~ज्योतिष्ठोम~~ consists of 1200 cows.

grains are not numbered but weighed. The word (सह्य) in the text quoted at p. 675 refers to the sacrifice. The number ' twelve hundred ' qualifies cows, because (1) she happens to be first amongst the animals mentioned in the text ; (2) horse cannot be an object of gift by reason of prohibition about its giving and taking and (3) she is the most useful domestic animal.

The fee of twelve hundred cows should be divided amongst the 16 priests of 4 groups in the following order as shown in the table below :—

Group.	Name of the priests.				Share.	Number of cows.
I	अध्वर्युः	ब्रह्मा	उद्गाता	होता	1	576
II	प्रतिमस्वादा	ब्राह्मणाश्वरी	मस्तोता	मेत्राव रथ	$\frac{1}{2}$	288
III	नेष्टा	अग्नीध	प्रतिहर्ता	अष्टावाक	$\frac{1}{4}$	192
IV.	पोता.	सुप्रक्षरथ	ग्रामस्तुत	उन्नेता	$\frac{1}{4}$	144

In connection with a गृह, an Ekâha sacrifice, the fee is thus laid down in the text quoted at p. 683 " its fee..... is a cow." As the text clearly prescribes a special fee in the Bhû sacrifice the entire fee as mentioned in the Jyotiṣṭoma is thereby suspended.

In a Sadhyaskrayâga, purchase of soma is said to be made by means of a three years old heifer. In the model sacrifice it is laid down " he purchases it (soma) with a goat ; he purchases it with a bullock ; he purchases it with the hoof of a horse, he purchases it with a cloth," As the fee in a Sadhyaskrayâga is especially laid down, the fee of the model sacrifice shall, therefore, be dispensed with.



There is another text in connection with the *Sadhyaśkrayāga*. "One whose soma is stolen shall give one cow as a fee; on its being burnt, he shall give 5 cows". The gift of one cow or five cows replaces the number twelve hundred and leaves the gift of horse and grain etc. intact in the text quoted at p. 675 in connection with the fee of the *Jyotiṣṭoma* sacrifice.

A present of two gold stands for a lamp does away with the share of an *अथर्ववेद*'s fee in an *अथर्ववेद*.

In an *As'vamedha* when an *Adhvarya* is given two gold stands for a lamp or two mirrors as a gift, his share of the fee is thereby suspended but not the entire fee of the sacrifice.

There is an *Upahavya* sacrifice which is not defined. In it the fee of the sacrifice consists of a dark horse of golden forehead. It is said that it should be given to the *Brahmā* priest. This gift to the *Brahmā* is in the nature of payment of the fee for the entire sacrifice and therefore suspends the payment of the entire fee mentioned at p. 675.

Similarly, when it is said that a soma cup made of *Udambar* wood should be given to the *Brahmā* in a *श्रुतवेद* sacrifice, the gift thereof dispenses with the entire fee of the sacrifice, because the gift of animals is therein prohibited.

In a *Vājapeya* sacrifice, a chariot yoked with a pair of oxen after reciting the *Yajumantra* is given as a gift to an *Adhvaryu* amongst other objects of gift. Does this gift do away with the other objects of gift? The reply of the author is in the negative. In it, the gift consists of 17 chariots, 17 gold coins, 17 female slaves, 17 pairs of oxen, 17 cents of cows, 17 bundles of grass and 17 companions. All these are intended to be distributed amongst the priests. The chariots are, therefore, marked with certain symbols; the one yoked with *Yajumantra* is given to an *Adhvaryu*, the one yoked with *Ṛikmantra* is presented to a *Hotā* and the other yoked with *Sāma Mantras* is given to an *Udgātā*. In order to distinguish the chariots, they are thus marked out. The

marking out of the chariot does not do away with the other objects of gift to which the Adhvaryu is entitled. So here the principle of Vâdha does not apply.

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#### PÂDA 4.

In an Agnichayana, the Nakṣatreṣṭi is performed. In the model sacrifice, there are Nariṣṭahomas. According to the author both the *homas* will be combined in the modified sacrifice. In a Śyenayâga, the priests with red turbans, red dress and sacred thread on the right shoulder move about. In the model sacrifice the sacred thread is said to be worn on the left shoulder. Here also both the practices will be combined; it is not a case of supersession but that of combination. In a Prṣṭyaśadaha honey or ghee is eaten but in the model sacrifice, a Brâhmaṇa takes milk, a Kṣatriya gruel and a Vaisya curd. According to the author both the practices shall be combined together. These are the cases of Samuchchaya but not of Vâdha.

The Śara supercedes Kus'a of the model sacrifice in the boiled rice offered to Soma and Rudra; similarly the sound of a moving chariot and that of a drum in a Vâjapeya sacrifice supersede the two blades of grass and the recitation of the Mantras of the model sacrifice. These are the examples of Vâdha but not of Samuchchaya.

There are other examples of the applicability of the doctrine of Samuchchaya as for example the Bârhaspatya a cup in the Bârhaspatyasava is combined with the Indravâyû cup of the model sacrifice. In a Vâjapeya, there are 17 animals dedicated to prajāpati; the animals of the model sacrifice are added to the already existing animals consecrated to Prajāpati in the Vâjapeya sacrifice. In a Sangrabanīṣṭi, the Âmanhoma is combined with the three anuyâja offerings of the model sacrifice. In the Mahâvrata which is a one day ceremony in a Gavamayana the singing by the wives is in addition to the singing of the priests performed in the model sacrifice. In an Añjanâbhyañjana, the ceremony of anointment with incense lasting for 49 days is in addition to the anointment with butter, a ceremony of the model sacrifice. In the Mahâvrata, the upper garment is worn in addition to the lower garment of the model sacrifice; and the *s'loka* songs are sung in addition to the songs of the model sacrifice; but if the objects of the songs of the model sacrifice and that of the modi-

fied sacrifice is not different and if the songs of the model sacrifice are subordinate, they shall be dispensed with, as Kautsa and Kāṇva etc., supersede the songs of the model sacrifice.

The songs of the modified sacrifice supersede the songs of the model sacrifice, in proportion to their number in the modified sacrifice; as for example one song of the modified sacrifice shall set aside one song of the model sacrifice and so on. When the songs of the model sacrifice exceed the number in the modified sacrifice, the excess number left after supersession shall be combined with the number of the modified sacrifice but when the number of the songs of the model sacrifice falls short of that in the modified sacrifice, the songs of the model sacrifice shall be entirely superseded. The former is called Avāpa and the latter is called Udvāpa. In a Pavamāna song both Avāpa and Udvāpa apply.

When the name of a deity has become associated with an injunctive word in a Vidhi passage, it cannot be substituted by any other synonymous word conveying the same sense or the same name of the deity, because that word has a special charm in it; as for example, "वदग्नेचोष्टाकपालो अनावत्स्यावां पीर्यमास्वां चाभ्युक्षोमवति." "When one performs fire-oblations consisting of cakes baked on eight pans, he becomes infallible." Here in the text, the 'Āgneya' is very important and cannot be substituted by any of the synonyms of Agni. Similarly in the text "सौर्यं च निर्वपेद्ब्रह्मवर्षकावः" "(Let one desirous of Brāhmanic glory, offer boiled rice consecrated to the sun god.)" the Saurya is connected with the injunctive part and is very important; it can not be substituted by any other synonymous term denoting the sun.

In the Āgnyādhāna ceremony, there are Pavamāna offerings to the fire; it is therein addressed as "purifying fire, holy fire" These two adjectives mean the same thing; should they be repeated or in other words, should Agni be addressed with all his attributes? The author says that Agni being a deity should be addressed with all the attributes; but in the ghee oblations of the same ceremony where fire ceremony is described as Budhanvāna (inspiring), the god is not to be

addressed with the epithet because 'Budhanvân does not really qualify the god but the Puroṇuvākya Mantra recited in honour of Agni.

In a योतिष्टोम cow is addressed by 'उत्स' but वनस्पति is not substituted by any other synonym. In a Jyotiṣṭoma a cow is said to be an Anuvandhya animal; it should not be addressed by any other synonyms excepting Uśa under a special text. Similarly Vanaspati, (herb) should not be substituted by any other synonymous term.

When an epithet is not Rūḍhi or used in a conventional sense but is Agni and Varuṇa are to be addressed with the epithet स्विष्टकृत् in a sacrificial bath. a compound word Sanvijñanika or Yaugika, it may be applied to any deity; as for instance, he sacrifices to the "Sviṣṭakṛit Agni and Varuṇa": though Agni is addressed as Sviṣṭakṛit, yet as the word means 'completing

the sacrifice excellently, it may apply to the dual deities like Agnivaruṇa.

अग्नि is without the epithet in an अग्निषोमीय animal sacrifice. On the other hand in an Agniṣomīya animal sacrifice, Agni is to be addressed without Sviṣṭakṛit in every proceeding in it as the deity in the sacrifice is described without the epithet.

In the Dars'apūrṇamāsayāgas, the Yājñā Mantras are recited while not in motion and Puroṇuvākya mantras are recited while sitting. The difference in these two sorts of Mantras is that of posture. They are recited to help one's memory to remember the mantras; the result is visible. In this view, the Yājñā and the Puroṇuvākya Mantras are subordinate but are not principal.

There is an animal sacrifice in honour of Vāyu. In the model sacrifice where Agniṣomīya animal is consecrated to the dual deities, the verse from the 6th Book of the Rīgveda quoted at p. 714 and known as *manota mantra* is recited under a special

text, because it is in honour of Agni singly. There the word 'यज्ञे' has not been replaced by 'Agniṣomā.' As the principle of Ūha does not apply to the *manota mantra* in the model sacrifice, it does not, therefore, apply to it in the modified sacrifice where it is transferred under a *chodaka* text.

Kaṇṇavarathantara is a particular tune like other tunes. The tune of the Yoni governs the entire song just as the Yoni of the Rathantara governs the Rathantara song and the Yoni of the Brihat governs the Brihat song. Similarly, the Yoni of Kaṇṇavarathantara governs the Kaṇṇavarathantara song. In a Vaisyastoma, there is a Priṣṭa song sung in the Kaṇṇavarathantara tune ; but in the model sacrifice the Priṣṭa song is sung in the various tunes as 'स्वामिहिद्वामहे' in the Brihat, 'अग्निव्याधूर' in the Rathantara and 'पुमानः सोम' in the Kaṇṇavarathantara tunes ; but here in the modified form of the song called Kaṇṇavarathantara which is the characteristic of the Priṣṭa in the Vais'yastoma, the song should be sung in its own Yoni.

We have explained in the preceding pages what a Tṛcha is ; it consists of three verses set apart for singing. The first verse is called Yoni and the last two verses constitute the Uttarâ. It is also said that the Uttarâ verses are invariably sung in the tune of their Yoni. It follows, therefore, that in a Kaṇṇavarathantara song, the Uttarâ shall be sung in the tune like its Yoni. Kaṇṇavarathantara is a mixture of Brihat and Rathantara. The स्तोत्र and यज्ञ from In an Agniṣṭut which is a one day the model sacrifice to ceremony, the Stotra and Śastra praises in an अग्निपुद्ग are transferred from the model sacrifice. As these praises are principal, so they will be transferred from the model sacrifice without any modification.

In a Châturmâsya ceremony the Anuyâja offerings are made with Pṛṣadâjyâ (a mixture of ghee with curd). The invocation mantra in the model sacrifice is "देवाग् वास्वपाग् वावह" "Bring the gods, the drinkers of ghee." This Mantra is transferred under the *chodaka* text to the modified sacrifice. The question is, whether the principle of ūha applies or not. There are 3 possible views of those who hold that the principle of Ūha applies. The first view is that the âjyapan dadhipân (drinkers of ghee and curd) should be substituted in place of Ajyapan (drinkers of ghee) in the invocation Mantra. The second view is that only Dadhipân (drinkers of curd) should be substituted. The third view is that Pṛṣadâjyapân (drinkers of the mixture of curd and ghee) should be substituted in the invocation Mantra. Our author rejects all these views and is of opinion that the principle of Ūha does not apply, because Pṛṣadâjya is not a different substance from the clarified butter ; it is coloured ghee purified by curd. In this view of the author, the invocation mantra is recited without any change in it.

## PĀDA 5.

There are texts permitting cakes baked on one potsherd to Heaven and earth, cakes baked on two potsherds to The first cakes of the model sacrifice are transferred. As'winas and cakes baked on three potsherds to Viṣṇu; but in the model sacrifice, cakes baked on eight potsherds are offered to Agni. As there are larger number of cakes in the model sacrifice, the question is, which cakes are to be transferred, the first ones or the last ones? The author's reply is that the first ones are to be transferred to the modified sacrifice and the last ones are to be omitted.

There is a Trika sacrifice in which there are three Pavamānas; in the In a वृक्, the first वृक् is transferred from the model sacrifice. सार्व्यदिनपवमान one Tricha or a group of three verses is sung. In the model sacrifice there are three वृक्स of different metres. According to the rule laid down in the case of the potsherd cakes, the first Trīcha of the गायत्री metre will be transferred to the A ऋक् is to be sung वृक् sacrifice. But in a Dhu song in the Trika in a ध्रु. sacrifice, only a Rik verse is to be repeated but not the वृक्.

The first day in a Dvādas'āha is called Prāyaṇīya and the last day is द्विरात्र is governed by the procedure of दशरात्र but not of द्वादशाह. called Udanīya. The remaining ten days constitute Das'arātra, the six days of which are called Pṛṣṭa days and the remaining four days are Chandoma. The Dvirātra is governed by the procedure of Das'arātra, because both of them have Rātri at the end and because the first day of the Dvirātra is said to be the 2nd day of Dvādas'āha and its second day is said to be the 3rd day of the Dvādas'āha thereby eliminating the first and last days of the Dvādas'āha and leaving the Das'arātra as the model of the Dvirātra.

There are seven Adhūnana Mantras for establishing fire in an Ukāḥ and fourteen Vapana mantras for putting fire in the Agni Kṣetra. These Mantras are transferred under a Chodaka text to the Agnichayana. Are these Mantras to be transferred according to the order? The reply of the author is that they are to be transferred to the Agnichayana, according to the appropriateness but not according to the order.

We have seen in the preceding pages that some times it so happens that the songs preponderate in the modified sacrifice over those in the model sacrifice. Should the songs be transferred from the modified sacrifice to the model sacrifice? Transference, as a rule takes place from the model sacrifice to the modified sacrifice but here in the case of Vivridhastoma sacrifices, the transference of songs takes place from the

modified sacrifice to the model sacrifice in order to complete the number. Though importation from the modified sacrifice is improper, yet the repetition of the same songs of the model sacrifice which would otherwise happen in order to complete the number is equally improper. According to the author the importation of the songs from the modified sacrifice to the model sacrifice is justifiable under the circumstances.

In a बह्विष्वक्मन in the morning सवन only a ऋक् is imported from the modified sacrifice.

There is a Vahiṣṭpavamāna song in the morning Savana where the songs fall short of those of the modified sacrifice. As it is ordained in the model sacrifice that there shall be only one song, only one Rik verse will, therefore, be imported from the modified sacrifice.

There are eleven Sāmadhenī verses mentioned in the preceding pages and according to the text 'he utters the first and the last thrice', the number of the Sāmadhenī verses comes to fifteen; but if you have to make the verses twenty one, you will have to import six verses from elsewhere, because there is no repetition of the verses sanctioned by the text save the first and the last as said above.

In connection with a Jyotiṣṭoma, it is said "He who knows it, takes Ṣoḍas'ī cup". The question is 'Where should Ṣoḍas'ī cup be introduced?' According to our author, the Ṣoḍas'ī cup is to be introduced in the model sacrifice i. e. in the Jyotiṣṭoma but not in the modified sacrifice. Further it should be taken from the Agrayana vessel but not from the ukthya vessel. He further says that it should be taken in the third savana. Fourthly, it is accompanied with praise songs both in poetry

and prose. In a soma sacrifice there are several cups full of soma juice offered to the gods and drunk subsequently by the priests; they are called by different names. Amongst them

Practice in drinking  
सोम

is a Śodas'ī cup which finds its place only in a Jyotiṣṭoma. The juice therein is filled from the Āgrayana vessel and drunk in the third Savana. Whenever any intoxicating juice is drunk, a song is sung just as it is the practice at the time of drinking *Bhaṅga* even at present in India.

In the Dvirātra ceremony of the Angirāsas, the Śodas'ī song is sung on the second day. As there are several kinds of Dvirātras laying down of Śodas'ī in the Dvirātra of the Angirāsas is by way of a restrictive rule as regards it and a prohibitive rule as regards the Dvirātras other than that of the Angirāsas. Śodas'ī is a soma cup and the song which is sung is also called Śodas'ī song. They both exist together; one cannot exist without the other.

It is said in connection with the Śodas'ī in the model sacrifice that in an ऋदीन sacrifice the सोदशी cup should be taken on the 4th day of several sacrifices of the ऋदीन class. It should be taken on the 4th day of a sacrifice lasting for more than one day. The words "4th day" are repeated twice. The question is whether the सोदशी should be taken on such successive fourth day in one Ahina sacrifice or in various Ahina sacrifices. The author's view is that the Śodas'ī cup should be taken on the 4th day in various Ahina sacrifices, because in one Ahina sacrifice, there can be only one 4th day.

In connection with a Jyotiṣṭoma it is said ".....if it has a Jagat song, the cups preceded by Āgrayana." The author's view is that as there is no Jagat-sāma in the Sāmaveda, it is a song from the Rigveda produced from the जगती metre. It is sung in the Viṣuvan and this Āgrayana cup finds its place along with its accompanying Jagātsama in the Viṣuvan, the modified sacrifice.

In connection with a Gosava it is said "Let him do both in a Gosava." There are no उपवती and अग्रियवती verses in the गोसव, etc. In the model sacrifice, the verses of the Rigveda commencing with Upa are sung in a Rathantara tune and those commencing with Agriya are sung in a Brihat tune. These



verses will be, as a matter of course, transferred to the modified sacrifice; but as there is neither Brihatpragṣṭa nor Rathantarapragṣṭa in the Gosava etc., the Upavati and Agriyavati verses of the Rigveda do not find their place in the Gosava etc.

In a यदोदिष्टोम sacrifice, some of the cups are arranged in the following order.

The ऐन्द्रायु cups should be taken first in their own class,	1st उपांशु	}	अधारा class.
	2nd अंतरयाम		
	3rd ऐन्द्रायव	}	भारा class.
	4th सैवावस्त		

In connection with them, it is said "It is the tongue; they are the Aindra-  
drāyū cups, those who take Aindra-  
drāyāva cups first, hold the tongue.  
He takes them with the minute flow." The question is whether the above-  
order should be broken and the Aindra-  
drāyāva cups should be displaced and  
taken first or should they be taken in the order? The author says that  
there shall be no displacement of the cups and Aindra-  
drāyāva cups shall be  
taken in the order given above. As they happen to be the first in the  
Adhārā class of cups, so they are said to be first. Even in the desire-  
accomplishing ceremonies, they are to be taken in their own order and no  
displacement will, therefore, take place.

On the other hand in the Jyotiṣṭoma sacrifice the Asvin and Sukra-  
cups shall be taken first, after displacement of  
the cups, because certain desires are said to be  
fulfilled on taking them first. As they also  
belong to the Adhārā class of cups, they shall  
be taken before the Indra-  
drāyū cups.

But अस्विन cups are  
taken first for the  
accomplishment of  
desires.  
Arrangement of the cups  
but the gift of the  
contents of cups is not  
displaced.  
When the cups are displaced, the arrange-  
ment thereof is necessarily displaced; but the  
gift of the contents being principal is not,  
therefore, displaced.

There is a Drādas'āha sacrifice which lasts for twelve days. The first  
day called मास्यीव, the last day called उदयनीव and  
A व्यूढ द्वादश is a modified  
form of a वैश्व द्वादश,  
the cups called Aindra-  
drāyāva, Sukra and Āgrāyaṇa. As they are only three  
cups, they are thrice repeated in the same order.  
उदयनीव explained.

This repetition of the cups is called Tryanika.  
In the Samūḍha drādas'āha there are only 9 days in which cups of soma  
are drunk in the order given at p. 751. In the Vyūḍhadrādas'āha which

is the modified sacrifice, the cups are drunk in the order given in the second column at p. 751. The Vyûdha is the modification of Samûdha, because the former is a desire-accomplishing ceremony which is a modified form of a permanent one.

In a Gavâmayana which has been fully described in the preceding pages, the Tryanikas are repeated in 360 days. The Gavâmayana as we have seen, is divided into two parts; the first part is called Pârwapakṣa. The Tryanikâs of Samûdadvâdâs'âha which is the model of the Gavâmayana are repeated. The Pârwapakṣa is divided into nine parts of 20 days making up the total of 180 days. The Tryanikas as explained above, are repeated on the स्वस्वान Vivridhi but not on the दंडकस्ति principle as explained in the preceding pages. It is done thus. The first six months of the Gavâmayana consisting of 180 days are divided into nine parts of 20 days. The first part consists of Âindravâyava cups; the second of Śukra and the third of Âgrayana in their proper order (Anuloma), till all the parts are exhausted. In the second session of the six months, the cups are taken in the reverse order (pratiloma) till the 180 days are over, leaving the Viṣuvan day, which intervenes between the first half and second half, intact.

In the Vyûdhadvâdâs'âha the Bhakṣa, Pavamâna, Paridhi and Kapâla are transferred under a Chodaka text. There are Mantras in connection with them; the Bhakṣa mantra will be, as for instance in the three Savanas containing Gâyatrî, Triṣṭup and Jagati, transposed, i. e. the 'Gâyatrî' in place of Triṣṭup, Triṣṭup in place of 'जगति' and Jagati in place of 'Gâyatrî' under the text quoted at p. 757. The question is whether the metres and whole procedure will be interchanged i.e., Gâyatrî metre replacing the Triṣṭupa metre etc. The author's reply is that the entire metre shall not be replaced by another metre but only a verbal change will be made under the principle of Ūha and 'Gâyatrî' will be substituted in place of 'Triṣṭup'. Similarly in the case of Pavamâna, Paridhi and Kapâla.

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#### PÂDA 6.

The tunes are to be sung in a दृक्.

There are, as we have seen several kinds of tunes such as Rathantara, Brihat, Vairûpa Vairâjya, Sakvara, Raivata. These tunes are to be sung in a group of three verses (दृक्).

The verse 'समिन्वा' should be sung in a रथंतर tune with the eyes closed till 'स्वर्ह्य' in the text is reached.

for Svardris'a.' The author says that the text means the closing of the eyes till the singer reaches the word Svardris'a in the verse.

A पृष्ठ song in a गवामयान is to be song alternately in वृहत् and रथंतर tunes.

There is a verse of the Rigveda which is quoted at p. 759 and sung in a Rathantara tune. In the verse there occurs 'स्वर्ह्य.' In connection with it, there is a direction to a singer 'let him shut his eyes, when a Rathantara tune is sung and let him wait

In a Gavāmayana sacrifice there is a Prīṣṭhya song lasting for six days. It is to be sung in Bṛihat and Rathantara tunes. The tunes will be sung alternately i.e. one day Bṛihat and the other day Rathantara for the period of six days.

In an एकविंशति sacrifice, five animals are sacrificed on the first day and six on the last day.

(Prayanīya) first day and six animals are sacrificed on the (Udayanīya) last day.

In a Vis'vajit all the six tunes are sung; it is, therefore, called Sarvapṛṣṭha. There is an intervening space between Mādyaminaparamāna and Maitravarūpa song; should they be all sung in this space? The reply of the author is that though they are sung at one place, yet their order fixed by the text shall not be disturbed as the Rāthantara tune in Pavaman, Bṛihat tune in Ārhava and others in Madhyaparamāna. वैरूप tune is of a *hola*; Vairāja is that of a Brahṃā, Śakvara is that of a Maitravarūpa and Raivata is that of an Achchāvāka.

In a Jyotiṣṭoma sacrifice, there is series of songs called Ukthya and Śodas'i. Ukthya is sung in a Vairūpa and Śodas'i in a Vairaja tune. Do these tunes belong to the whole sacrifice? The reply of the author is that these tunes are to be sung in a Pṛṣṭha as they are for its object, but they do not belong to the whole sacrifice.

Similarly when an Agniṣṭoma is said to consist of Trivrit, it means the songs repeated thrice. The term Trivrit refers to music. has been explained in the preceding pages while dealing with the Vedic music. It does not refer to the materials thrice repeated but to the songs only.

युक्ता रचिता and tunes are combined together in a double song. In a double song, the Brihat and Rathan-tara tunes are combined together, because they are for the purpose of a Pṛaṣṭha.

In a Gavāmayana as seen, in dealing with it in the preceding pages, there are two kinds of Ṣaḍaha. There are six Ghee or honey should be eaten at the end of a यजुः songs, sung in यजुः as Trivrit, Panchadaś'a, Sap-tadaś'a, Ekavins'a, Trinava and Trayastrins'a.

In the second kind of the Ṣaḍaha the above order is reversed. In that connection, it is said. "In a Ṣaḍaha when Pṛiṣṭha is commenced, let him eat honey or clarified butter." The ques-tion is, whether ghee or honey should be eaten at the end or in the begin-ning of a Ṣaḍaha. The reply of the author is that it should be done at the end of the Ṣaḍaha, irrespective of the fact that the यजुः ends in the Trayas-trins'a or Trivrit. If a यजुः is repeated, the eating of ghee or honey shall not be repeated but it shall be done at the end of the last Ṣaḍaha, because the time for eating is fixed under a text. But

Exception to the rule. In the first half of the Gavāmayana where Ṣaḍaha occurs in the first, second, third, fourth and fifth months, the eating of ghee or honey is repeated every month, because the last Ṣaḍaha of the first month is separated by the four Abhi-plāvas of the succeeding months. See at p. 753 of the book.

In a द्वादश्या all sacrific-ers are entitled to partake of honey. In a sacrificial session of Dvādas'āha where all the sacrificers are initiated as priests, they all partake of honey, because the prohibi-tion of honey to a celibate does not relate to partaking of it in a sacrifice.

There is a Mānasa day in a Dvādas'āha in which earth is imagined as a cup and ocean as soma juice. The lord of the universe is the deity. Such a cup can be uplifted by imagination; of the Barmecide feast in the Arabian nights. It is done on the 10th day of the Dvādas'āha, hence the 10th day is called Mānasa day. There is, therefore, no separate day for it.

The model sacrifice of the sacrificial sessions (Satras) such as Drādasāha etc. is a Jyotiṣṭoma. As said in the preceding pages many persons are entitled to perform a Satra. The utmost limit is 24 and lowest number is 17. In it all the sacrificers act as priests; they are all initiated and do not get any fee for

an obvious reason. Drādasāha is both a Satra and Ahina. In a Satra the chodanā is governed by the verbal forms of Āsana and यजति and there is a limited number of sacrificers not more than 24 and not less than 17.

Difference between a  
सत्र and अहिना.

In an Ahina on the other hand the Chodanā is governed by the verbal forms of Yajati and the number of the sacrificers is unlimited.

Further in a Satra all the sacrificers are initiated but in an Ahina they are uninitiated.

There is a Paūṇḍarika sacrifice lasting for eleven days. About its fee, it is said "Let him give ten thousand, one thousand horses or eleven." The question that arises for solution is whether it is a daily fee or a fee of the whole sacrifice. The author's view is that it is the fee of the whole sacrifice.

The next question for solution is how is this fee to be paid? There are three views on the subject. (1) That one thousand cows should be brought everyday till the tenth day and one thousand horses on the 11th day and after the performance of the purificatory rite they should be given to the priest as their fee. The second view is that all the animals the objects of the gift should be brought purified and given as fee at one time. The third view which is the view of the author, is that the animals should be divided first and then they should be given on each day after bringing them and performing the purificatory ceremony on them.

In a modified sacrifice it is said "all the verses of Manu become Sāmadhenī verses." The question is whether the verses containing the word 'Manu' in the Rigveda should be imported and treated as Sāmadhenī verses. The reply of the author is that the number of the सामधेनी verses is limited to 15, 17, etc.; so only the limited number required should be imported but not

Only a limited number of the ऋग्वेद verses required for kindling fire should be imported from the Rigveda.

all the verses containing 'Manu'. The Sâmadenî verses in general have been described in the preceding pages.

The soma creeper is purchased for a sacrifice. It is not weighed in a balance but it is measured in a piece of cloth. In a ऋग्वेदिक sacrifice the cloth for measuring soma is used in carrying from the cart to the sacrificial ground.

It is, therefore, the practice in a Jyotiṣṭoma, but in an Ahargaṇa where the sacrifice lasts for many days and the quantity of Soma is excessive, another piece of cloth is used for carrying it from the Havirdhâna cart to the place where soma juice is prepared. The piece of cloth for carrying it is procured at the time when it is so carried from the Havirdhâna cart to the sacrificial ground. Only the quantity sufficient for one day is taken out and fetched and the remainder is left there with the piece of cloth. As there are many days, so this process of carrying the soma from the Havirdhâna cart is repeated every day; another piece of cloth for the purpose is, therefore, indispensable.

## PÂDA 7.

The eleven parts of an animal offered in a ऋग्वेदिक sacrifice. In a Jyotiṣṭoma, there is an Agniṣomîya animal which is offered in the sacrifice; the entire animal is not offered but it is killed and its parts are offered. The eleven parts which are specified and which are offered are the following:—

- (1) the heart (2) the tongue, (3) the thoracic region. (4) the liver. (5 and 6) the two kidneys, (7) the left arm, (8 and 9) the lateral sides, (10) the right buttock and (11) a portion of the arms.

In a Sviṣṭakṛit however the following three parts are offered. (1)

Three parts are to be offered in a *विष्टुह*.

*अधुधनी* is given to a *hotâ* in lieu of *हव* food in the *अग्निष्टोम*.

According to *Mâdhava*, it is some organ other than the eleven parts of an animal enumerated above. *Monier Williams* says, "it is a tubular vessel above the *ulter* or above the *scrotum*." According to *Dhâtvasvâmî*, it means flesh.

In an animal sacrifice, *Vaniṣṭu* is given to an *Agnidha* priest in lieu of his food. *Vaniṣṭu* is also, according to *Mâdhava*, an organ or viscera other than the eleven parts enumerated above. *Somanâtha* thinks it to be a muscle near the omentum.

*अग्निष्टु* explained. According to *Dhâtvasvâmî*, it is a particular part of the large intestine. *Monier Williams* says "A part of the entrails of an animal offered in a sacrifice or the particular part of the intestines near the omentum."

A *Maitravaran* priest gets only one share in the remnants of animal food in a *Jyotiṣṭomâ* sacrifice, because he assists both an *Adhvaryu* and a *hotâ* priest; but a *Pratiprasthâ* priest gets no remnants in the animal, because his duty is to boil omentum, the whole of which is offered to the deity without leaving any remnants behind.

There is a *Châtarmâsya* sacrifice; in it there is *Grihamedhiya* in which the offerings are made to the *Marus*. In connection with it, it is said "he offers ghee." What is the nature of the text transferred here under a *chodaka* text? There are eight views about it. The first view is that it is a repetition of what is there already in the model sacrifice. In this view, it is an *Anurâda* and merely a tautology. The second view is that the text is neither a statement of facts nor does it lay down another sacrifice but it is to emphasise the offering of ghee by repeating the direct

and the *chodaka* texts. The third view is that the text is in the nature

of praise and is, therefore, an Arthavâda. The fourth view is that the text inculcates a separate act and in that view it is not an Anuvâda, or an Arthavâda or a repetition to emphasise one action. The fifth view is that the text is by way of Parisankhyâ and shows that only the ghee oblations but not other details from the model sacrifice shall be transferred. The sixth view is that the text is not a Parisankhyâ by reason of its inherent three-fold defects ; why should you import the chodaka text from the model sacrifice when you have already a direct text in the modified sacrifice ? When there is no direct text, you can import it from the model sacrifice. The seventh view is that the principle of Atides'a applies and only the ghee oblations are transferred under the chodaka text. The eighth or the last view which is the view of the

In a गृहमेधीय, स्विष्टकृत is author is that the Grihamedhîya is a model borrowed under a text. itself and it has its own extraordinary principle. Only those details which are mentioned by the direct text are borrowed in the Grihamedhîya but no more. In this view, the Sviṣṭakṛit offering which is directly mentioned is, therefore, borrowed in the Grihamedhîya. Further the Remnants of स्विष्टकृत are not eaten. remnants of the Sviṣṭakṛit offerings are not eaten in the Grihamedhîya as the text is silent about them and operates as Parisankhyâ.

In connection with a Jyotiṣṭoma sacrifice, it is said, " They sit up to the end of यं in a प्रायश्चित्त but do not perform the Patnîsanyâja ; they perform an Âtithyâ up to the end of Idâ food but do not perform the Anuyâja. The question is whether the Prâyaṇîyâ is to be completed with the reading of Śanyu and the Âtithyâ is to be finished with the Idâ food. It will be better to explain the procedure in order to understand the text. In the model sacrifice, when ' तद्धोः ' is read loudly, the Adhvaryu priest throws the Paridhis in the sacrificial fire.

The प्रायश्चित्त is finished After this, from the remnants of the food, with यंवाक्य and the Patnîsanyâja is performed. The entire series ऋत्विज्या with the इडा food. of the procedure runs thus (1) the principal sacrifice (2) Nariṣṭahoma (3) eating of the Pras'itra etc., (4) eating of the Idâ food (5) Anuyâja (6) Sûktavâka (7) Śanyuvâka (8) Patnîsamyâja (9) Phalîkaranahoma (10) Prâyas'chittahoma (11) Iṣṭi by means of potsherds on which purificatory ceremony is performed. The objector's view is that in the modified sacrifice all the details enumerated above should be performed with the exception of the item no. (8) under the above quoted text which is in the nature of Parisankhyâ. The author's view is that the Prâyaṇîyâ should end with the item no. 7



and no further details should be performed. Similarly, the Âtithyâ should end with the eating of the Idâ food.

In the model sacrifice there are two sorts of Śanyavâka and Idâbhakṣaṇa, one before Patnisanyâja and the other after it. Which Śanyavâka or Idâbhakṣaṇa is meant in the Prâyaṣya or Âtithyâ respectively under the above quoted text? The author's view is that the first in both of them is meant, because the prohibition relating to the Patnisanyâja in the text under consideration clearly shows it and further there is an authority which is quoted at p.p. 895-906.

In a Jyotiṣoma sacrifice there are six Upasads, namely, Agni, Anika, Soma, Śalya, Viṣṇu and Tejana. It is said about them that they are to be performed without Prayâjas and Anuyâjas.

The whole text in connection with them is "No other offering should be made first. If he offers other offerings first, he shall turn his face aside, because fire is the mouth of the oblations. He sprinkles ghee with a ladle; he does not make any offering such as one to Agni, Anika, Soma, Viṣṇu and Tejana. The meaning of the text is that an offering of ghee from the Sruva is made in the beginning of every sacrifice; but if an ignorant man without making this preparatory ceremony makes any other offering in the Upasads, he gets into difficulties by this transposition. It is, therefore, incumbent that the preliminary offering of ghee from the Sruva should be made.

As to the interpretation of the text, there are three views (1) that Prayâjas and Anuyâjas alone should not be performed and the rest of the details should be performed in the Upasads. It is a prohibitory text as far as Prayâjas and Anuyâjas are concerned but is in the nature of Pratiprasava as to the performance of the rest of the details. The second view is that it is by way of Parisankhyâ and means that all the details should be performed with the exception of the Prayâjas and Anuyâjas. The third view which is the author's view is that the text is a pure statement of facts and the Upasads are models in themselves. Only the first ghee offering is made to Agni and the other offerings are made without ghee to other deities.

Pratiprasava means allowing a thing which has been prohibited once with certain conditions attached. As for instance, bathing is strictly prohibited to a patient but it is permissible to him with certain conditions attached.

The मन्त्रोदो and यजिद्व  
are to end in the first  
यदुदान् and इदामन्त्र  
respectively before  
the पत्नीसंवा

ṣaṇa, one before Patnisanyâja and the other  
after it. Which Śanyavâka or Idâbhakṣaṇa  
is meant in the Prâyaṣya or Âtithyâ respec-  
tively under the above quoted text? The  
author's view is that the first in both of them  
is meant, because the prohibition relating to

प्रतिप्रसव explained.

In a Jyotigloma sacrifice, there is a sacrificial bath resorted to with a cake baked on one potsherd to Varuṇa. In that connection, it is said, "he offers Prayâjas without varhi; he offers two Anuyâjas without Varhi." There are three views as to the interpretation of the text; the first view is that with the exception of the 4th offering in the Prayâja called Varhi and the 1st offering of the Anuyâja all the other offerings should be performed, because only the Varhiyâga is prohibited. The second view is that the text is in the nature of Parisankhyâ and the rest of the details excepting the ghee offerings are prohibited. The third view of the author is that the sacrificial bath is a model in itself, because if you look upon the text as a Parisankhyâ you split up one sentence into two by considering the laying down of the ghee offering and prohibiting the other details as two distinct commands. In this view, only that much which is expressly laid down should be performed.

In a Vâjapeya sacrifice, a sacrificial post has been prescribed to be made of Khadira wood. A Yûpa is constructed from Khadira, Palâś'a or Rohâtaka wood. According to our author, the text in connection with the construction of the sacrificial post from the Khadira wood in a Vâjapeya is by way of a restrictive rule (नियम) as to materials in some sacrifices. Similarly the text restricting a वृष्ट to a वृष्ट tune and in a Traidhatavya, the text restricting the making of the middle cake from barley are by way of Niyama.

The desire accomplishing sacrifices, have their own deities and materials but do not borrow them from the model sacrifice. In the desire accomplishing sacrifices, the deity and the materials of the model sacrifice, are replaced by their own deity and materials specially enjoined for a special purpose. There is, therefore, no occasion for the application of the Chodaka texts which operate in the case of other details about which the texts are silent.

In a Saûmâpaûṣṇa sacrifice which is performed with the desire to possess cattle, a sacrificial post is specially prescribed to be made of Udambara wood; but in the model sacrifice the sacrificial post is made of Khadira wood. In view of the principle laid down above, the sacrificial post made of Udambara wood replaces the sacrificial post

made of Khadira wood and the text which lays down the Khadira wood for the construction of the sacrificial post is by way of Niyama.

It is said, "one who is desirous of Brahmanic glory shall offer Charu made of white wild rice and boiled in ghee to Soma and Rudra.....", while on the other hand, in the model sacrifice barley is used. According to the principle laid down above, barley of the model sacrifice will be replaced by the wild rice of the special direct text which prescribes it in case one is desirous of the Brahmanic glory.

Before I proceed to explain the concluding *adhikarana*, it is better for me to explain the terms Pañchavattiya and Chaturvattiya. Pañchavattiya is an oblation consisting of fivefold cuts of ladled ghee. Ghee is taken in a ladle: it is offered five times instead of offering it once to the fire. Sâyana has explained it in the Taittiriya Sanhitâ as "offering five times from the collected ghee." It appears that a

पञ्चवत्ती and चतुर्वत्ती  
explained.

certain family of priests makes Pañchavatta offerings and is therefore called Pañchavattiya

and similarly the family of priests who make Chaturvatta offerings is called Chaturvattiya. The terms consequently came to denote the clans as explained at p. 818.

There is a text in connection with the animal sacrifice in a Jyotiṣ-  
चैत्रदत्त applies to the parts of an animal and the omentum.

ṣoma "though a sacrificer is a Chaturvatti, yet the five offerings are to be made from the omentum." The objector's view is that the Pañchavatta offering of a thing five times as

explained above applies to the omentum only; but our author says that the text quoted above applies to the other parts as well. In this view the fivefold cuts of an offering are applicable to the parts of an animal and the omentum as well.

### PĀDA 8.

There is a text in connection with the Mahâpitriyâga "he does not appoint a *hoṭâ*, nor does he repeat the names of the *Bîṣis*"; but in the model sacrifice a priest is appointed and the gotra is repeated. As there is a Chodaka text which permits the appointment of a priest and repetition of the gotra and on the contrary there is a direct text which prohibits them,

*prima facie*, it would appear that there is option in performing or not performing them. But according to our author the prohibitory direct text is by way of Paryudāsa or partial prohibition and means that the Mahāpitriyāga should be performed with all the details of the model sacrifice with the exception of the appointment of the priest and the repetition of the *gotra*. Similarly the text ".....therefore in Anuyāja 'येदज्ञानहे' is not uttered" is by way of पदुद्देश and means that 'Ye Yajāmahe' should be repeated everywhere save and except Anuyājas.

There are two Ājyabhāgas in the new and full moon sacrifices. Taking Ghee oblations are not them as models, it is said, "he does not perform made in soma and those two in an animal sacrifice nor in a soma animal sacrifices. sacrifice." The text cannot be considered a

Paryudāsa in connection with the Somayāga and cannot therefore, mean that all the details of the new and full moon sacrifices should be performed in a Somayāga with the exception of the ghee offerings. It is not a Pratiśedha as you cannot transfer the text to the Somayāga which is a model in itself. Consequently the text is an Arthavāda and therefore means that as the ghee offerings are not made in a soma sacrifice, so they are not made in an animal sacrifice.

When there are two contradictory texts, they are optional. As for The optional nature of example, in connection with a Jyotiṣṭoma two contradictory texts. sacrifice it is laid down, "He takes Ṣoḍas'ī cup in an Atirātra; he does not take Ṣoḍas'ī in an Atirātra." The texts cannot be Paryudāsa, nor can they be in the nature of Arthavāda. In this view, taking of the Ṣoḍas'ī is optional.

In connection with an Agnihotra, it is laid down, "Let him offer gruel Permitting of wild made of wild *sesamum*, let him offer gruel made of wild wheat.....The wild *sesamum* and wheat as an offer- of wild wheat are not fit for offerings. Let him ing with milk offer them with milk." Here is an example is by way of of a pratiprasava; first you prescribe the wild *sesamum* and wild wheat as offerings, then you अर्थवाद. forbid them but ultimately you permit their offering with milk. The above quoted verse is, therefore, by way of an Arthavāda according to our author and is in praise of milk.

Similarly the text in connection with the Trambakahoma of Chāturmāsya as to the determination of the performance Other illustrations of the nature of the or non-performance of the sprinkling of ghee and अर्थवाद texts, the text in connection with the establishment of fire as to the determination of the performance or

non-performance of an Agnihottra are by way of Arthavāda and are in praise of the ceremonies which form the subject of the serious determination.

In connection with the establishment of fire there are texts which enjoin Varavantiya Yajñayajñiya and Vamadeva songs; but it is also said there, "his fires are deserted by delay, if Brah mā sings songs in an establishment of fire." As those two texts are contradictory, so the singing of Soma is optional.

In connection with a Jyotiṣṭoma sacrifice, it is said, "An initiated does not make a gift, perform a sacrifice or cook food." There are 4 views as to the interpretation of the text. The first view is that all gifts, sacrifices and preparations of food are prohibited, because there is no word to limit it to anything special. The second view is that the text prohibits only those gifts etc., which are for the object of man (Paraśārtha) because the object of the sacrifice (Kratvārtha) is directly laid down and cannot therefore, be prohibited. The third view is that only those details which are transferred by a Chōḍaka text from the model sacrifice are prohibited. The fourth view which is that of our author, is that the text is by way of Paryudāsa and prohibits only the Paraśārthā, but not the Kratvārtha otherwise it will put a stop to the sacrifice itself.

A special text predominates over a general text; as for instance, there is a general text. "By whatever he offers in an Ahavaniya, his desired one is pleased; (Anārabhyavidhi.)

There are special texts (1) "he offers on a step; he offers in the way," in a Jyotiṣṭoma (2); in a Rājasūya, it is said having taken the fat of a white ant, he makes an offering," (3) somewhere it is laid down "he makes Patnisannyāja offerings in a Gārhapatya fire." In this state of conflict between the Anārabhya and the special texts, the special texts according to our author prevail over the general text.

There is a general text to the effect "Let him pronounce seventeen Sāmadhenī verses at the end." Then again in Vaimridha and Adhvarakalpa etc., the same text is repeated. What is the effect of these two texts? The author's view is that they are in the nature of compliment to each other. The Anārabhya text is an injunction and

Optional nature of the text as to singing of songs in the establishment of fire.

Supplementary nature of the special text when it is a repetition of the general text.

the special text in the Vaimiridha etc., is a supplementary text. Both of them form one complete text.

There is a general text, "Food is offered to the gods with Vāṣat or Svāhā". In a Darvihoma which is a model, there is a special text "Svāhā to the earth; Svāhā to intervening space; Svāhā to the wind." The special text is not a supplementary text, because there is no supplement in a Mītra. It is, therefore, for the purpose of emphasizing the utterance of Svāhā in order to attain the invisible fruit.

It is said, "He who knows this, piles up fire;" again as regards cups, it is said, "It is the support of the sacrifice namely the Atigrāhya cup." The question is whether the Agnichayana and the Atigrāhya cup should be transferred to the modified sacrifice or not, because there is no *chodaka* text directing their transfer. The reply of our author is that just as other details are transferable, so also are the fire and cup, under the Atides'a or Upades'a, because these acts are of Samānavidhi explained. for which there is a direct text prescribed in the model sacrifice and similar text in the modified sacrifice.

In connection with the Darśapūrṇamāsyaśākas it is said 'he offers four parts (Chaturvattam). The question is whether Chaturvatta applies to the Parodās'a cake only or to the pouring and sprinkling of ghee. The reply of the author is that the Chaturvattā applies to the pouring and sprinkling of ghee as well as the Parodās'a cake. According to Monier Williams Upastaraṇa is pouring of ghee in a sacrifice and Abhigbāraṇa is the sprinkling of the same. Chaturvatta is made up of pouring of ghee once, offering of cake once and sprinkling of ghee twice. These are the four parts.

There are silent offerings made in the new and full moon sacrifices called Upāms'a Yāga. The question is, whether Chaturvattā applies to the Upāms'uyāga or not. The reply of our author is that it applies to the Upāms'uyāga also as it is the characteristic of a *homa*.

In connection with the Dars'apûrṇamâsyaâgas there is a text, "Let him make one who has not performed a Somayâga, offer two Puroḍâs'a cakes consecrated to Agni and Aindrâgna; on the other hand, one who has performed *soma* shall be made to offer Sannâya." As to the interpretation of the text there are seven views; the first view is that it confers a right and is, therefore, a Śeṣa of another text, 'Let one who is desirous of heaven, perform a sacrifice.' In this view the text means that a person desirous of heaven should perform the sacrifice with these two Puroḍâs'a cakes. It is an Adhikâraavidhi investing a sacrificer with a certain right to which he is entitled in case he is desirous of heaven and wishes to perform the sacrifice without *soma*. The second view is that the text is not a Śeṣa of an Adhikâraavidhi but it lays down separate acts apart from the Dars'apûrṇamâsyaâgas. In this view, the text means that an Asomayâji desirous of heaven should offer sacrificial cakes to Agni and Aindrâgna. The third view is that the text is a direction for a priest. It therefore means that a person who is not a Somayâji but is desirous of heaven should be made to offer these two sacrificial cakes. The fourth view is that the text lays down time; it therefore, means that when the sacrifices are performed by a person who has not previously performed a Somayâga he shall have to make an offering of the sacrificial cakes to Agni and Aindrâgna. The fifth view is that the text is by way of a statement of facts as far as the cake to Agni is concerned, because it is permitted in both the full and new moon sacrifices under a text quoted at the bottom of p. 838 and is a Vidhi in laying down the offering of the Aindrâgna in the full moon sacrifice only. The sixth view is that of Bâdarayana; according to him the text lays down time. In this view the text is by way of a Pratiprasava as to the milk offering; the text, therefore, means that a Somayâji and an Asomayâji are both entitled to offer the Aindrâgna cakes optionally on the new moon day. The offering of the Aindrâgna cakes is before the performance of a Somayâga and there should be no offering of Sannâya subsequently. The seventh and the last is the author's view; he says that the text is in the nature of Anuvâda as regards both the full and new moon sacrifices. In this view the text means that an Asomayâji offers two Puroḍâs'a cakes, namely, Agneya and Aindrâgna and one who is a Somayâji performs the offering with Sannâya.

Ghee offerings are made  
from the ध्रुव vessel in  
an उपांशुयाग.

in vol. 1 of Darśapūrṇamāsaprakāśa of Ānandās'rama series No. 93.

The deity of an उपांशुयाग  
is from the context  
where it happens  
to be.

In the full and new moon sacrifices, an  
Upāns'uyāga is performed in the interval. In  
it, ghee offering is made from the Dhruvā vessel.  
As to the figure of Dhruvā see diagram No. 14

The Upāns'uyāga is regulated by the con-  
text of slowly pronouncing the verses. The deity  
of the Vidhyanta is, therefore, the deity of the  
Upāns'uyāga. As the Upāns'uyāga happens to  
be performed in the Darśapūrṇamāsayaḡa the  
deity thereof is the deity of the Upāns'uyāga.

The other questions for determination are, who is the deity of the  
context that governs an Upāns'uyāga and when should it be performed  
whether on the new moon or the full moon day? There are several  
views on the subject discussed at length in the Adhikaraṇa. The first  
views is that Prajāpati is the deity of an Upāns'uyāga, because in a Prājā-  
patya sacrifice everything is done silently. The second view is that  
the deity of the Upāns'uyāga is not Prajāpati but Agni. The third view  
is that, that an Upāns'uyāga is performed on a new moon day and the  
deity of the new moon sacrifice viz., Viṣṇu is the deity of the Upāns'u-  
yāga. The last view is the view of our author; he says that the Upāns'uyāga  
is performed on the full moon day and the deities are Viṣṇu, Prajāpati  
and Agniśoma under the text, "Viṣṇu should be worshipped with the  
silent offerings in order to avoid repetition; the Lord of the universe  
should be worshipped with the silent offerings in order to avoid repeti-  
tion; Agniśoma should be worshipped with the silent offerings in order  
to avoid repetition." In support of his view that the Upāns'uyāga is  
performed on the full moon day, he relies on the Linga argument based  
upon the text which lays down fourteen offerings in the full moon sacrifice  
and the thirteen offerings in new moon sacrifice. The one offering in  
the new moon sacrifice is cut down by reason of the absence of the  
Upāns'uyāga in it.

There is a text in connection with the new and full moon sacrifices  
"He performs an Upāns'uyāga in the interval." We have seen that  
the Upāns'uyāga is performed in the full moon sacrifice. There are two  
kinds of full moon sacrifices; one is performed before the performance of  
a Somayāga and the other is performed after it. In the first kind, only  
one cake is offered to Agni and in the other, two cakes are offered to  
Agniśoma. The question is whether the Upāns'uyāga should be performed



in the offering of one cake also. The opponent's view is that there cannot be an interval in the offering of one cake, so the Upâns'uyâga should be performed in the interval of the two cakes that are offered in the full moon sacrifice after the performance of the Somayâga. On the contrary, the author's view is that it should be also performed after the offering of one cake to Agni.

## CHAPTER XI.

### PÂDA 1.

The author treats of Tantra and Âvâpa in the eleventh chapter. An act which benefits many individuals or subordinate parts is called Tantra, while an act which confers benefit on one individual only is called Âvâpa; as for example sifting of the husk from the rice by means of a pestle and mortar constitutes Tantra, as several grains can be thus cleansed at a time by this process but if you peel off the husk from an individual rice by your finger nails, this process is called Âvâpa because only one grain can be cleansed at a time, by means of it.

There is a text "Let one desirous of heaven perform new and full moon sacrifices." In the new and full moon sacrifices there are six sacrifices as for instance Agneya etc. Do all of them distributively or collectively conduce to the attainment of heaven? According to the objector, each of them separately is the cause of obtaining heaven. When one orders another to besmear a Brâhman assembly with sandal paste, he thereby means to besmear each Brâhman constituting the assembly with sandal paste. The author's view is that it is absurd to hold that each constituent part of the new and full moon sacrifice, is the cause of the attainment of heaven as there will be several heavens; but it stands to reason that all of them constituting the new and full moon sacrifices contribute to the attainment of one main result. When it is said that a particular well was constructed by the whole village, it does not mean that each and every inhabitant of the village constructed it separately but what it means is that all of them collectively constructed it. The principle deduced from it is that if there are several principals and the object is one, the subsidiary act will be performed once for all, because they all

When the object of several primaries is one, the subsidiaries thereof should not be repeated but if the object of the primaries is different the subsidiaries shall be repeated.

[collectively secure one object ; but if the object of each principal is separate, the subsidiary act will be repeated in the case of each.

Similarly the subordinate parts which constitute one whole sacrifice collectively, but not separately conduce to the attainment of the one main result of the sacrifice. As said repeatedly, the Bhāvanā is made up of the Sādhyā, Sādhana and the Itikartavyatā. The subordinate parts come under the Itikartavyatā and therefore collectively achieve the main result of an act.

There are several subordinate parts in a sacrifice ; there are amongst them which achieve certain desires of a sacrificer. A sacrifice means a sacrifice with the principal and its constituent parts. Why should all the parts be performed when a particular desire is accomplished by performance of a particular part ? The reply of our author after discussing the different views is that a sacrifice should be completed with all its subordinate parts intact in order to achieve the main object of it under the chief injunctive text. The full and new moon sacrifices mean the principal sacrifice with their subordinate parts.

The next question for determination is, whether the desire accomplishing acts should be performed once or repeatedly. The author says that as a man has desires at all times of his life, he should perform the desire accomplishing sacrifices repeatedly.

When the object of an act is visible, it should be repeated till the object is accomplished, but where the object of an act is invisible, it need not be repeated and mere compliance with the text is sufficient. As for instance, where the object is to remove husk from the rice grains, the strokes of the pestle on the grains in the mortar should be repeated till the husk is removed from all the grains ; but in a religious act where the object is to achieve an invisible result, one stroke in order to comply with the injunctive text under which pounding is performed is sufficient to comply with the word of the text.

The next question is whether the subordinate parts such as Prayâjas of a principal should be repeatedly performed to achieve an excessive fruit. The author says that they are the constituent parts of a principal. The principal and its subordinate parts all jointly achieve the main fruit of the sacrifice. In this view the subordinate parts should not be repeated.

When a word is used in a plural number, it denotes the minimum number out of the numerals in the absence of any word denoting the contrary intention. As for instance there is a text "वसंताव कपिञ्जलमात्मने" "Let him bring the partridges for a sacrifice." The word 'partridges,' कपिञ्जलमात्मने explained.

therefore, the 'partridges' means from three to million. The author's view is that when there is no cardinal adjective to denote the exact number and the plural substantive noun denotes the lowest number viz., 3. The reason is obvious; the lowest number of partridges will cause the least sin arising from unnecessary slaughter of birds. There is also a Linga argument in support of the author's view.

"The black are consecrated to Yama, the arrogant to Rudra, and the sky coloured to the god of rains; of them the tenth, therefore, belongs to Indra and Agni." The last tenth is possible only when each of the first three deities has three animals (mentioned in plural numbers) as their separate shares.

There is another text "Having controlled his tongue and milked three cows, he breaks silence and having commenced silence he milks others." Here 'others' is used in a plural number. What does it mean? Does it mean the 'three other cows,' as a plural number denotes the lowest number three under the Kapinjalanyâya?

The author says that here in the text a different intention is denoted. The cows are already milked and the remaining cows-whether their number be three or more-are to be milked, because there is a text which shows that no Agnihotra is performed with milk on that night, and no children get milk for drinking by reason of the milk of the entire stock of the cows being offered to the deity.

In the new and full moon sacrifices, the subsidiaries shall not be repeated with each primary but their performance once for all is quite sufficient.

In the new and full moon sacrifices, the subsidiaries shall not be repeated with each primary but their performance once for all is quite sufficient.

full moon sacrifices; they all jointly contribute to the attainment of heaven, the main object of the sacrifices. Further there is no special direction for the performance of the subsidiaries; they are all on equal footing with respect to the performer, time and place. In this view, they are to be performed once for all and there is, therefore, no necessity for repeating them in the case of each primary.

There is a text "Let one competing for the foremost position bring a black-necked animal to Agni, a reddish brown animal to Soma and black-necked animal to Agni." Here we see that the first and the third animals are the same; why should not they be simultaneously offered on the principle of Tantra as explained above. The reply of our author is that they cannot be offered simultaneously, because first, time is an important factor and secondly, the reddish brown animal consecrated to Soma comes in the middle and if the first and the third animals consecrated to Agni are offered simultaneously, the order given in the text will be disturbed. For all these reasons, the principle of Tantra does not apply.

## PÂDA 2.

In the foregoing Pâda the author has considered the principle of Tantra as applicable to the primary and now he proceeds to consider it as applicable to the subsidiaries.

The primaries in the दश and पूर्वमासयामः are governed by the principle of आचार्य in matters of space, time and agent.

The principle of Tantra does not apply to the Agneya etc., the primaries of the full and new moon sacrifices as regards space, time and agent; they are, therefore, governed in these matters by the principle of Âvâpa. This is the view of Śabara, but the view of other commentators is just the opposite of it.

In the case of the subsidiaries that come under one primary the rule of Tantra but not that of Âvâpa governs time, space and agent, because the subordinate parts subserve the main object; they are not apart from the principal. The text with reference to space, time and agent governing the principal governs its parts also. If the

materials and deities of the subsidiaries are combined with those of the primaries, the principle of Tantra will apply, because the subsidiaries therein come under their primary; but if on the otherhand, there is a separation, the principle of Âvâpa will apply, because in that case they are themselves primaries. The new and full moon sacrifices consist of two

The principle of *आवाप* governs the *इष्टिः*, *राजसूय* and *चातुर्मास्य*. sacrifices called new moon sacrifice and full moon sacrifice each having six primaries. In a *Râjasûya*, there are *Anumati* etc., the fire oblations and *Pavittra* etc., soma offerings.

Similarly in the *Châturmâsya* there are *वैश्वदेव*, *बृहस्पति*, *साकमेव* and *हव्यवेति* four independent sacrifices. The author says that the principle of Âvâpa governs the *Iṣṭis*, *Râjasûya* and *Châturmâsya* in their subsidiary actions; the reason is obvious. The *Iṣṭi* which consists of *Dars'a* and *Pûrṇamâsya* has two independent acts. The subsidiaries of the full moon sacrifice shall, therefore, be performed on the full moon day and those of the new moon sacrifice shall be similarly performed on the new moon day. The principle of Tantra cannot, therefore, apply. The same principle holds good in the case of the *Râjasûya* and *Châturmâsya* which are also made up of several independent acts.

There is a desire-accomplishing sacrifice called *Adhvarakalpeṣṭi* in connection with which it is said, "Let one whose enemy perform soma-Yâga offer cakes baked on eight potsherds to Agni and Viṣṇu in the morning and boiled rice to Saraswatî and Brihaspati and cakes baked on eleven potsherds to Agni and Viṣṇu in the noon and boiled rice to Saraswatî and Brihaspati and cakes baked on twelve potsherds to Agni and Viṣṇu in the afternoon and rice to Saraswatî and Brihaspati." The question is whether the offerings of the three different times should be made on the principle of Âvâpa or Tantra. In the morning when people are aroused by the speech of the priests, says the objector, the performance should be made once for all in the morning. The author's reply is that the offer-

The *आध्वरकल्पेष्ट* offerings should be made on the principle of *आवाप* in the *अध्वरकल्पेष्टि*.

ings should be made at the fixed time and their subordinate parts follow them. Each is to be performed with all its parts on the principle of Tantra ; but in relation to each other the performance is on the principle of Âvâpa, because they are independent acts *inter se*.

Vasâhoma should be performed on the principle of Tantra where there is unity of deity and time of performance as in a Prâjâpatya where 17 animals are offered ; but where the deities are different and the offerings are made at different times, it is impossible to apply the principle of Tantra. The principle of Âvâpa will, therefore, apply as in the case of an Ekâdas'inî.

A ब्रूपाहुति is made once for all in an एकादशिनौ sacrifice.

The Yûpâhuti should be performed once in the Ekâdas'inî, because an offering is made in the fire produced near the sacrificial post by friction but not in the Âhavanîya which is already there. It is done only once, lest in the several operations of friction the sacrificial posts might not catch fire.

Avabhritha a sacrificial bath is performed at the end of the Jyotiṣ-toma sacrifice. At that time a cake baked on a potsherd is offered to Varuṇa ; as there is no Ahavanîya, says the objector, the Âghâra etc., which are the subsidiaries shall not be performed. The author's view is that the primary with all its subsidiaries should be performed and nothing should be omitted. Water forms the part of the Avabhritha ceremony.

In the Varuṇapraghâsa there are 8 offerings such as अग्नेय etc., made in the northern hearth and an offering of Âmîkṣâ to Marut is made in the southern hearth. Here we have two altars separately. The text in connection with them is that " an Adhvaryu priest places the 8 offerings on the northern hearth and a Pratiprasthâta priest places the offering consecrated to Marut on the southern hearth." We see that we have two different altars where two different offerings are made by two different priests. The ceremonies cannot be performed on the principle of Tantra by reason of this difference ; the principle of Âvâpa, therefore, applies and these two sets of offerings shall be performed separately.

In the Châtarmāśya ceremonies of which Varuṇapraghāsa is a part, there are five priests namely Adhvaryū, Prati-  
 The same set of priests performs the ceremonies in the northern and southern altars in the वरुणप्रधान. They all in combination perform the ceremonies. The Varuṇapraghāsa is no exception to it; the offerings in the northern and southern altars as far as the priests are concerned are governed by the principle of Tantra; and the same set of priests, therefore, performs the ceremonies in the northern and southern altars.

The Patnīsanyājas which are performed in the Gārhapatya fire in the northern and southern Vihāras in the Varuṇapraghāsa are governed by the principle of  
 But the पत्नीसंज्ञाः are performed separately. Āvāpa by reason of the difference of the priests. The Patnīsanyājas in the northern hearth are performed by an Adhvaryu priest and those in the southern hearth are performed by a Pratiṣṭhāta priest. The principle of Tantra does not, therefore, apply to them.

In the Vājapeya sacrifice, seventeen animals are transferred from the model sacrifice. It is said in that connection "they relinquish those round whom fire  
 In a वाजपेय the subsidiary ceremonies after performing पर्यग्निकरण on the animals are postponed till after the bringing them to the sacrifice at the time of singing ब्रह्मसाम. has been taken; they bring them to the sacrifice with the Brahmasāma. There are two views about it; the first view which is that of the objector is that taking the fire brand round the victims and their relinquishment like that of the wild animals in the Asvamedha indicate the completion and bringing of the animals to the sacrifice indicates another act.

The author rejects the view as being opposed to the principle of unity of a sentence (Vākyaikatva). He says that the text is a prohibitory text as to the performance of the subsidiary acts and postponing them till after the bringing of the victims to the sacrifice at the time of singing Brahmasāmas.

On the other hand in the Pañchas'āradya sacrifices which are Ahina in their nature and performed annually for a  
 The principle of the पञ्चशत wild animal governs the seventeen oxen of the पञ्चशतदीर्घ sacrifices. period of five years, seventeen cows are sacrificed and seventeen oxen are relinquished as given in the text quoted at p. 901. Now the question is whether these seventeen oxen thus relinquished are to be kept in reserve for

the fifth year or are to be relinquished every year. The author says that the relinquishment of the seventeen oxen in the first year indicates the completion of the sacrifice for that year and the same process is to be repeated every year. These annual sacrifices and relinquishments of animals are to be repeated every year; the principle of the As'vamedha wild animals but not the Prâyâpatya animals, in the Vâjapeya governs them.

In a coronation ceremony, there is Abhiṣecchaniya, a one-day soma sacrifice; then there are offerings called Samsripa and then follows Das'apeya another Ekâha soma sacrifice. As there are two soma sacrifices called Abhiṣecchaniya and Das'apeya sufficient quantity of soma is religiously purchased. The question is, whether the subsidiary ceremonies of these two soma sacrifices should be performed once for all or separately, because soma is purchased once for all for them. The reply is that they should be separately performed. Though soma is purchased in the beginning in sufficient quantity for the sacrifice, yet it is done nominally under a command ("समः सोमं क्रीणाति" "he purchases soma at once") in the Das'apeya.

In the Varuṇapraghâsa which is a division of the Châturmâsya sacrifice, there is a sacrificial bath of which it is said. "They resort to the bath with the remnants of husk and the curd dish consecrated to Varuṇa."

In the Varuṇapraghâsa there are nine offerings; the eighth offering consists of the curd-dish to Varuṇa and the 9th is an offering of a cake baked on one potsherd to the Lord of the universe. A calf made of barley flour is placed in the curd dish; having sacrificed it, and then setting about with the cake baked on one potsherd, they go to bath with the remnants of the curd dish and the husk of barley. About the resort to the bath with the remnants of the curd dish and the husk of barley, there are three views; the first is that it is a separation of proceeding; the second is that it is a mode of final disposal (Pratipattikarma) and the third view which is the view of the author is, that it is a separate act in itself.



In connection with the Jyotiṣṭoma it is said "with the remnants of the Prāyaṇiya they complete the Udayaniya." The उदयनीय is an अर्थ कर्म. About the interpretation of this text, there are three views similarly. The first is that the Udayaniya is a separate act in itself like the sacrificial bath in the preceding aḥdikarma. The second view is that it is a mode of final disposal (Pratipattikarma.) The third which is the author's view is that it is an Arthakarma and produces an Apūrva or invisible effect.

### PĀDA 3.

In this pāda the author proceeds to determine the principle of Tantra as applicable to the subsidiaries which are performed on different occasions.

As a rule the time, space and agent of the subsidiaries are the same as they are in the principal but when a Vedic text directs otherwise it shall be so acted upon ; e. g. an altar is made in the forenoon on the new moon day (time) ; sacrificial bath is performed in water (space) ; and in a Sāṭtramagi there is difference of agents by reason of the difference of fees.

The ceremony of establishment of fire should be performed once for all on the principle of तंत्र at the appointed time before any sacrifice is performed.

There is special time fixed for various castes to establish fire under a text quoted at p. 908. The ceremony of establishment of fire (Agnyādhāna) should be performed once for all. The fire can be taken for the use of any sacrifice that may be performed at a different time from that of the Agnyādhāna, because it is indispensable in every sacrifice and should be performed before it.

In a Jyotiṣṭoma there are three animals viz., Savaniya, Agniṣomiya and Anubandhya. They are sacrificed at different times ; one sacrificial post is quite sufficient for them. It is, therefore, constructed once for all. The principle of Tantra, therefore, applies to the sacrificial post and there is no need of having many posts for the purpose.

The principle of तंत्र applies to the purificatory ceremonies performed on a दूध.

Similarly the purificatory ceremonies such as washing, anointing, erecting and cutting of the sacrificial post are performed once for all on the principle of Tantra.

Svara is an ornamental chip from the same wood from which a sacrificial post is prepared. It is used at the time of anointment of a sacrificial animal and then placed at the top of the post. The objector says that as soon as an animal is sacrificed, the Svara is also thrown in the fire. The author on the other hand says that one Svara is quite sufficient for anointing several animals and it is finally thrown in the fire when it is no longer required. It is impossible to have several Svaras when there is one Yûpa only, because it is prepared from the first chip. In the Ahargana sacrifices where a horn of a black antelope is required for scratching the body, it is thrown away in a pit on the last day; the reason is obvious, it is required every day during the continuance of the sacrifice which lasts for several days.

In the coronation ceremony, there is Nânâvîjeṣṭi in which various kinds of grains boiled or converted into Puroḍâśa cakes are offered to various deities. Silence should be broken once for all in the नावावीजेष्टि at the time of the final call of हविष्कृत. In the model sacrifice, holy water is carried under a restraint of tongue and it is opened when a call is made on the Havṣkrit; it is transferred here. As there are several offerings of the variety of grains, there are several such calls. The question that naturally arises is, at what call should the vow of silence be broken? The author's reply is that it should be broken once for all after the final invocation.

The same principle applies to the अग्निदीदीक animal sacrifice. Similarly in the Agnîṣomîya animal sacrifice where both animal and Puroḍâśa offerings are made, the silence should be broken once for all at the end of both sets of offerings.

In the Agnîchayana, there are two ceremonies called Agnîyoga and Agnîvimoka. A fire oblation is made with "अग्निं युज्मि". "I join fire". It is called joining of fire. A fire oblation is made with हवे स्तन 'this breast'. It is called release of fire. Should the latter ceremony be performed at the end of the entire ceremony consisting of the primary and subsidiaries? The author's view is that the ceremony of release of fire should be performed at the end of the primary, because the ceremony of joining of fire is performed for the primary.

In a Dvādas'āha there is a time of Upasat called Prāvargya where  
 The call of सुप्रवर्ग्यम् at the time of extraction of soma should be made on the principle of अवर्ग्यम्  
 iṣṭis are performed. At that time, there is call of Subrahmanya. The question is, whether the call should be made once for all or should it be made on each day at the time of extraction of soma? The reply of the author is that the call should be made on each extraction of soma juice on the principle of Avāpa.

As to the place and the priests that are engaged in the performance of a sacrifice, it is entirely at the option of the sacrificer to have a change or have the same place or set of priests for another sacrifice.

There is no hard and fast rule governing the procedure regarding them. As regards the sacrificial vessels, the same set of vessels should be used in all sacrifices from the time of the establishment of fire till the death of the sacrificer who is cremated along with the sacrificial vessels. They are, therefore, scrupulously maintained till the death of the sacrificer. The principle of Tantra applies to the use of the sacrificial vessels.

The प्राजापत्य animal sacrifice should be performed at the end of all soma libations in the ब्रह्मवेद sacrifice. In the Vājapeya, there is the animal sacrifice in honour of Prajāpati borrowed from the model sacrifice. In that connection it is said "subsequent to soma they commence with animals consecrated to Prajāpati". The order in the soma sacrifice in the third stanza is as follows :—

The first is Ārbhāvapavānāca, (2) then the soma drink accompanied with songs upto Vais'adeva cups, (3) then the soma-homa with songs, then Agniṣoma songs and उक्थ्य etc., the modifications of soma. The question is, when should the Prājāpatya animal sacrifice be performed? There are four possible views about it. The first view is that it should be performed after Ārbhāvapavānāca; the second view is that it should be performed after drinking the soma cups; the third view is that it should be performed after the soma modifications and the fourth and the last view is that it should be performed at the end of all. This is the author's view.

In a Jyotiṣṭoma sacrifice, the Savanīya animal sacrifice is performed on the principle of Tantra and the cakes are offered incidentally. The text is “अग्निनामदा हव्यं अनुयाजे रचरति”. “They commence अनुयाज after Agnimarut. Where Anuyājā are put off, the Sūktavākas which follow them are also transferred forward. In the Sūktavākas the deities of the Paroḍās’a are praised. When the Sūktavākas are transferred, are the deities of the Paroḍās’a also transferred? The view of the objector, is that the Anuyājās following the animal sacrifice shall have the deities of the animal sacrifice but not of the soma libations. The author’s reply is that the Sūktavākas have the deities of the soma, as appears from the text quote at p. 930 and it will be of no meaning if the deities of the Sūktavāka are disconnected. So on the transfer of the Sūktavāka, the deities thereof are necessarily transferred forward.

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#### PĀDA 4.

In a Rājasūya sacrifice there are many primaries. The question is, whether the subsidiaries therein should be performed on the principle of Tantra or Āvāpa. The author’s view is that they should be performed on the principle of Āvāpa, because there are several priests and their fees are separate.

From the above view of the author, it follows that there is no rule as to the appointment of the priests; they may be appointed at the change of procedure. The author says that if the priests are changed on the change of each procedure, it will be considered fickleness; the priests are, therefore, appointed once for all for the entire ceremony of the Rājasūya.

In the coronation ceremony (Rājasūya) there is an Aveṣṭi consisting of five offerings. As there are different fees prescribed, the subordinate parts should be separately performed on the principle of Āvāpa. In an Agnyādhāna there is a Pavamāneṣṭi in which fire is worshipped under different names as Pavamāna, Pāvaka and S’uchi. According to the author when any desire is connected, in the first offering to Pavamāna, the subsidiary parts should be performed on the principle of Āvāpa.

formed separately and in the offering to the latter two, the subsidaries should be performed once for all; but when the desire is to obtain Brahmanic splendour there is the joint application of all the above offerings.

In a Drâdas'âha ceremony, there are Dikṣâ, Upasada and Sûtyâ. How should they be performed? There are 4 views as regards their performance; the first view is that the Dikṣâ and Upasada should be separately performed on separate days each having twelve days and Sûtyâ should be performed on the last day thus having the total number of 25 days. The second view is that they should all be performed on each day at noon thus not going beyond the twelve days of the Drâdas'âha. The third view is that they should be performed at a time on the 4th day on the principle of Tantra. The fourth and the last view which is that of the author, is that they should all be performed separately for twelve days. In this view, Dikṣâ will last for twelve days, the Upasada will also last for twelve days and the Sûtyâ will have twelve days allotted to it. The total of days will, therefore, come to 36 days and is supported by the Linga in the text "this Drâdas'âha consists of 36 days.

The principle of चास्य applies to the subsidaries that are performed along with their primaries.

The subsidaries, such as Savaniya animals in the Drâdas'âha, should be performed separately, because the subsidaries, time of which is not different from that of their primaries should be performed on the principle of Âvâpa.

In a Jyotiṣṭoma there is a Mantra "come, O I Maghava, on such and such day". The mantra is transferred to the Drâdas'âha; but in it the time being different from that of the principal, how is it to be repeated? The reply is that it should be repeated once without inserting any numeral in the place of "on such and such day" unlike the practice of the model sacrifice where it is modified according to the circumstances.

There are three things essential in cooking animal food. (1) Kumbhi is a small pot in which parts of an animal are cooked. (2) S'ûlas are pieces of wood on which heart and viscera of an animal are baked; (3) Vapâsrayani is a cauldron in which omentum is boiled. As a general rule, one set of vessels is sufficient for cooking animal parts but if the flesh of various animals takes different time in cooking, there will, then, be different sets of vessels required for the purpose.

In an As'vaprati-graheṣṭi where oaks baked on four potsherds are offered to Varuṇa in proportion to the number of horses received as gift. In it, various potsherds are required; one is not sufficient.

In the new and full moon sacrifices the mantra should be repeated once. In the new and full moon sacrifices, rice is threshed in a mortar by means of pestle to remove husk from it. The mantra 'protecting heaven from the killing enemy' is recited. It is recited once for all and need not be repeated with each stroke as there is one act and one substance.

In a Nānāvījeṣṭi, the threshing formula is repeated separately. On the other hand in the coronation ceremony where a variety of cereal grains are threshed in Nānāvījeṣṭi, its constituent part, the threshing mantra quoted above should be repeated on the occasions of threshing each cereal grain.

There are four kinds of ceremonies mentioned in the adhikaraṇa XIII viz., (1) Nirvāpa, (2) Lavana, (3) Upastaraṇa (4) Ājyagrabhaṇa. (1) In the new and full moon ceremonies a Nirvāpa is made of four handfuls of offerings. The Mantra recited is 'I being inspired by god Savitā make a pleasing offering to thee, Agni, with the hands of Pūṣā and the arms of As'vinis, (2) In Lavana, four handfuls of grass for sacrificial purposes, are cut with the well-known mantra, "I cut thee O! grass the seat of the gods." (3) In Nirvāpa, Lavana, Upastaraṇa and Ājyagrabhaṇa, the mantras are recited on an altar three times or five times on each occasion on the principle of *śānta*. In Upastaraṇa, grass is spread with the Mantra "I spread thee, soft as wool."

4. In Ājyagrabhaṇa, ghee is taken four times in a Juhū vessel with the mantra, "I take thee, the resplendent ghee in the resplendent vessel for the gods at every place in every ceremony." The question is, whether

the mantras mentioned above should be repeated once for all in each of the above said ceremonies or should be repeated on each occasion in the ceremonies. The reply of the author is that the mantras should be repeated on each occasion in the above said ceremonies.

There is a ceremony called (Vediprākṣaṇa) sprinkling of water on an altar three times with the Mantra "O ! grass, thou art altar." As the purification of the altar is one act and ensures for the benefit of the whole sacrifice, the mantra is repeated once for all.

The मंत्र on scratching the parts of the body in a ज्योतिष्टोम is recited once.

In the Jyotiṣṭoma sacrifice, the body is scratched by the sacrificer by means of the horn of a black antelope. If an irritating sensation simultaneously arises in different parts of the body, they may be scratched by the horn but the mantra accompanying it is recited once only.

The principle of तंत्र applies to the recitation of mantras on the occasion of seeing bad dream etc., in a ज्योतिष्टोम.

Similarly in the Jyotiṣṭoma, if an initiated sees bad dreams, crosses streams, gets wet in rains or happens to see impure things, he shall recite the mantra suitable on each occasion, once only. If he starts on a journey, the mantra shall be recited once for all but not on each march in course of it.

In the Jyotiṣṭoma there is (Uparava) a pit for the extraction of soma juice. Over it soma is ground ; it is so called by the increasing sound of the grindstones. These pits or ground-holes are dug under the shafts of the southern of the two carts which

are four in number. See p. 470 of the तैत्तिरीयसंहिता of the Āṇandās'rama. The first mantra from the first book and third chapter of the तैत्तिरीयसंहिता as quoted at p. 954 of the Mīmāṃsā is recited. The question is, whether this uparava mantra should be recited once or should be repeated on the occasion of digging each pit. The author's reply is that the mantra should be repeated on digging each pit, because it is associated with each act of digging.

Similarly, the Haviṣkrit mantra in the Jyotiṣṭoma, the Adhriḡu Praiṣa in the Vājapeya, Puroṣvākya and the Manota mantra are recited repeatedly. The principle of Avāps applies, otherwise there will be a great confusion. As to the different mantras, see at p. 955.

## CHAPTER XII.

## PĀDA 1.

The author has explained Tantra and Āvāpa in the preceding Chapter ; he now proceeds to explain Prasanga in Chapter XII. As we have seen that in a Tantra, a single performance of the subsidiaries

in one primary is sufficient and no repetition thereof is necessary in other primaries ; but in an Āvāpa the performance of the subsidiaries is repeated in each primary. In a मन्त्र, though the subsidiaries are performed in one primary yet they ensure for the benefit of the other primaries as well. As for example a lamp lit on a royal palace is primarily for illuminating the royal palace, but it also sheds light on the highway adjoining it. The Prasanga is Tantra looked from another point of view. It may be considered an extended application of Tantra. In it the performance of the subsidiaries is with the main purpose of one primary, yet it benefits other primaries indirectly. It differs from the Tantra in which the performance of subsidiaries is with the object of benefitting many primaries once for all ; while in the former the performance of the subsidiaries is mainly for the benefit of one primary only but it ensures for the benefit of other primaries as well.

There is an Agniṣomīya animal sacrifice in which an Agniṣomīya animal is sacrificed and Puroḍās'a cakes made of animal flesh are also offered. Now the question is, whether the subsidiary acts performed in the animal sacrifice should be repeated in the offering of the पुरोडास cakes ; the author says that the principle of Prasanga comes into play and the repetition of the subsidiary acts is not needed in the Pus'upuroḍās'a ;

though the performance of the subsidiary acts is in the animal sacrifice, yet it benefits indirectly the offering of the cakes made of animal flesh as the text about it is read in connection with the animal sacrifice. This does not prohibit any subsidiary acts as Ājyābhāgas which are borrowed from elsewhere in the Pas'upuroḍās'a and which are not performed in the animal sacrifice.



For the same reason, there is no necessity of having a separate altar in a Somayāga; the big altar which is constructed there, is quite sufficient for all purposes. Similarly, the vessels such as cups and spoons are quite sufficient in a soma sacrifice but in those rites which are transferred from the Darśapūrṇamāsayāgas, the Jahū and Upahṛit must be used and the vessels used in the Somayāga will not suffice.

In the sacrifices, the Ahavanīya fire is first burnt in the Uttaravedi; then the Gārhapatya fire is burnt in the प्राचीनं still (see figure 1 in the frontispiece). The fire that is burnt on the eastern side of the stall is called यज्ञादुत्तीर and that burnt in the western part of it is called प्राचीर and is principal Gārhapatya fire and the Śālāmukhiya fire is Gārhapatya fire in the secondary sense. Sāmītra fire in which flesh is cooked is subsequently burnt. The question is, whether the animal parāṇśa's cakes should be prepared in the Sāmītra fire or in the Śālāmukhiya fire which is already there. The principle of Prāsanga applies and the animal cakes should be prepared in it. But in the यज्ञिनादिनामक which is a modified form of the यज्ञिहोम, the cooking should be performed in the प्राचीर which is the principal Gārhapatya fire but not in the Śālāmukhiya fire which is a गार्हपत्य fire by courtesy.

Certain ceremonies are performed to the west of the domestic fire after mounting on the right wheel of a cart. Another cart should be brought in a Somayāga in a निर्वपि offering. There are two Havirdhana carts containing the sacrificial materials in the हविर्धानं at a distance from the place where the ceremony is performed. The question is, whether one of these carts can serve the purpose or not. The reply of the author is that if you bring one of the Havirdhana carts to the place of the ceremony, there is a fear of the soma ceremony being spoiled; another cart should, therefore, be brought in. It is supported by the fact that the word 'carts' in the text is used in plural and therefore denotes 'three' under the कर्पिकवत्स्याय as explained in the preceding pages.

In a soma sacrifice, the vigil is kept on the day of initiation; in the context of the Darśapūrṇamāsayāga, it is said In प्राचीन, initiation and vigil should be separately kept. to be kept on the यज्ञिहोम day. It is transferred to the Prayāgiya under a Chodaka text. There the time thereof falls in the middle.

The question is whether the vigil should be separately kept or the vigil that was kept on the initiation day enures for the benefit of the entire sacrifice. The reply of the author is that it should be separately kept as it is transferred there from elsewhere under the Chodaka text. The principle of Prasanga does not, therefore, apply.

In the वसुप्रसाद, the मंत्रs should be repeated for each separate act.

In the Varuṇapraghāsa, there are several hearths; there are mantras for taking ghee, sprinkling water and touching. As there are different acts, mantras should, therefore, be separately repeated.

In a soma sacrifice, there are Iṣṭis like दीवनीया etc. Now the question is, whether fire should be separately kept for them or the Agnyādhāna of the soma sacrifice will enure for the benefit of the entire sacrifice. The author says that the fire that is established for the soma sacrifice enures for the benefit of the entire sacrifice; there is, therefore, no necessity for re-establishing fire separately for the Iṣṭis. Similarly, the vows taken in the soma sacrifice enure for the benefit of the entire sacrifice and there is, therefore, no further need to take another vow in the Iṣṭis, the subordinate parts of the soma sacrifice.

No need of separate vows in the इष्टिs in a soma sacrifice.

Further need to take another vow in the Iṣṭis, the subordinate parts of the soma sacrifice.

The same principle of Prasanga which applies to the soma sacrifice and its Iṣṭis in the case of the establishment of fire, applies to reception of the deities. The gods are invited and received on the previous day and worshipped on the subsequent day. In this view, the same deities who are invited and received as guests serve the purpose of the whole sacrifice.

At the time of initiation, the sacrificer ties a girdle round his waist and puts a grass rope round the waist of his wife; in the view, which the author takes of the soma sacrifice, this tying round of grass rope which is called equipment here, lasts for the whole sacrifice; so there is no necessity of separate equipment for the Iṣṭis, the subordinate parts of the soma sacrifice.

Equipment of one's wife in a soma sacrifice lasts for the whole sacrifice.

Food prescribed in the soma sacrifice ensures for the benefit of the entire sacrifice.

The principle of प्रवेग does not apply to the eating of the remnants of food.

In the Darśapūrṇamāsayāgas, services are hired with the food prepared with rice. In the Somayāga, there is a fixed fee of 1200 ; the gift prescribed in the new and full moon sacrifices is transferred under a Chodaka text to the Iṣṭis, the subordinate parts of the Somayāga. The question is, whether this gift of the food prepared with

rice should be separately paid in the Iṣṭis. The reply of the author is that the priests are engaged for the whole sacrifice on the fee of 1200 and there is, therefore, no need of making this gift over and above the fee. It is distinguishable from the eating of the remnants of food which is for the object of purification.

In the new and full moon sacrifices, a *hotā* is appointed ; the appointment of the *hotā* is transferred to the Iṣṭis in the Somayāga. In the latter also, there is an appointment of a *hotā*. The question is, whether a *hotā* should be separately appointed in the Iṣṭis. The author's view is that as a *hotā* is appointed after the commencement of the sacrifice for the production of the invisible effect, he should be separately appointed for the Iṣṭis and the principle of Prasanga does not apply.

Water is sprinkled on the front part of the षड् वि grass and its lower part is washed in an अतिथ्या. The same grass is required in the Upasadas and the Agniṣomiya. The question is, whether the sprinkling of water should be separately performed in the उपसदस and the Agniṣomiya. The author's reply is that if the sprinkling is performed for the benefit of the Âtithyâ only, it should be repeated separately in the उपसदस and the अग्नीषोमीय.

In the Âtithyâ, grass is spread with a Vedic mantra quoted at p 974. Does it enure for the benefit of the अग्नीषोमीय ? The reply of the author is that it should be repeated, because the मध्यं where it is spread is different from the northern altar and the object of spreading the grass is purification.

As seen above the षड् वि grass is purified in the अतिथ्या place and carried ceremoniously after arranging and fastening it to the Agniṣomiya place with the accompaniment of the mantras. There are two mantra quoted at p. 974; the one is recited at the time of arranging and fastening the grass and the other when carrying it to the Agniṣomiya place. As laid down above these mantras should be repeated but our author says that the object of the Staraś mantra is different and the mantras which are technically called सन्नहन इत्य मंत्रस shall not be recited when grass is arranged and carried from the मध्यं to the northern altar.

षन्नहन इत्य मंत्रस shall not be recited when grass is arranged and carried from the मध्यं to the northern altar.

As laid down above these mantras should be repeated but our author says that the object of the Staraś mantra is different and the mantras which are technically called सन्नहन इत्य मंत्रस are recited in the model sacrifice at the place where the grass is cut but not when it is carried from the Gârhapatya hearth to the Ahavaniya hearth ; *a fortiori* they will not be recited when the grass is taken from the मध्यं to the northern hearth.

## PĀDA 2.

Does the principle of Prasāṅga apply to the sacrificial fire ? Can you cook any food in it ? The author says that the sacrificial fire is intended for the Vedic rites only and cannot be used for the culinary purposes.

In the Agniṣomiya animal sacrifice, Parodās'a which is prescribed, is

The animal of the  
अग्नीषोमीय sacrifice  
is transferred to  
the सवनीय sa-  
crifice.

for covering the fissure made in the body of  
the animal killed to take out omentum. This  
animal cake is transferred to the Savaniya  
animal sacrifice under a Chodaka text. As  
the fissure made in the body of the animal  
can be covered by the cake prescribed in the

सवनीय, there is no necessity of having an animal cake of the अग्नीषोमीय.  
The author says that the object of the animal cake being purificatory,  
it should be made and covering of the fissure made in the body of the  
animal is by way of Arthavāda.

The principle of प्रवृत्ति  
applies to the call of  
the इविष्कृत.

As to the call of the इविष्कृत when it is  
made once, there is no necessity of repeating  
it again; one invocation is sufficient for the  
entire sacrifice.

There is a Nis'īyajña which is a Kāmeṣṭi and is performed to ward  
Nocturnal sacrifice is  
governed by its own  
tantra.

off the demons, on the night of the new moon.  
By what Tantra is it governed? Is it govern-  
ed by the वैत्र of the new moon sacrifice? The  
author's reply is that the nocturnal sacrifice

being performed with a certain object in view, is governed by its own  
tantra and is a separate act independently. Sāyanācārya, however, holds  
that the nocturnal sacrifice is governed by the Tantra of the new moon  
sacrifice.

In the new moon sacrifice, a fast is observed and an altar is cons-  
As to observing of a fast  
and constructing an  
altar the nocturnal  
sacrifice is gover-  
ned by the वैत्र of  
the new moon  
sacrifice.

tructed; should the fast and the altar be  
separately observed and constructed in the  
nocturnal sacrifice described above. The  
author's reply is that the altar is already cons-  
tructed for the new moon sacrifice and the fast  
is observed in that connection; so no useful  
purpose will be served by demolishing the  
altar and constructing another and breaking

one fast and keeping another. The principle of Prasanga applies.

When the characteristics borrowed are equally balanced, the characteristics of the one that happens to be first governs the whole procedure.

On the other hand when the conflicting characteristics borrowed are equally balanced on both sides, the first in order shall prevail. As for example in the text quoted at p. 985 the cakes consecrated to Agni and Visnu are borrowed from the *Ainirāgni* ceremony and the *Sārasvata* sacrifice is a modified form of an *Upas'nyaga*. As both are equal in number, the procedure of *अग्निर्वायु* governs the whole ceremony.

When there is a conflict between the details of the principal and its subordinate parts, the former shall prevail; as for instance in a *Jyotiṣṭoma* there is a *Dikṣa-nīyā*; it is said "Let him who performs a sacrifice by means of the *Iṣṭis*, animal and soma, do so on a new or full moon day." The

order is first *Dikṣā*, then three *Upasads* and the fifth extraction of soma juice. What is the order in the soma ceremony when performed on the *Parva* days? Though *Dikṣā* is first, still the extraction of soma being principal shall have preference.

A *Paridhi* is a stick used as a boundary mark; there are such three sticks in number. A *yūpa* is a sacrificial post to which an animal to be slaughtered is tied. Sometimes the *Paridhi* is used in emergency for tying the animal. The *Yūpa* is anointed, erected and tied round with a rope; while the *Paridhi* is rough and laid prostrate on the ground. What ceremony should be

performed on the *Paridhi* when it is used as a sacrificial post? One view is that both sets of rites pertaining to the sacrificial post and *Paridhi* should be performed, provided they are not inconsistent. The second view is that the rites pertaining to the sacrificial post should alone be performed. The third view which is the author's view is that only the rites pertaining to the *Paridhi* should be performed so that it may not lose its character as *Paridhi*. It is used as a sacrificial post under a special text but does not lose its character as *Paridhi*.

When any primary falls in the middle of another primary the latter is called *Tantri* and the former is called *Prasangī*. Accordingly the whole will be

governed by the Tantri. As for example in the Savanīya animal sacrifice, the morning *savana* is performed with omentum, the midday *savana* with the animal cakes and the evening *savana* with the parts of the victim ; here the animal cake falling in

the middle of the Tantra of the Savanīya animal sacrifice is a Prasangi and the animal sacrifice is the Tantri. The whole procedure is, therefore, governed by the Tantra of the Savanīya animal sacrifice.

There are permanent ceremonies which are performed on the new and full moon days as for example the दस्युर्गर्णनासद्यग but the desire accomplishing acts which are their modified forms are also performed on the same days as for example Saurayāga. When the model and the modified sacrifices are of the same संत्र, the संत्र of the latter prevails. The latter ceremonies falling in the middle of those ceremonies which are obligatory during

one's life are *prima facie* Prasangi according to the principle enunciated above ; but as the modified ceremonies are performed with certain objects in view, the *tantra* thereof shall prevail. They are, therefore, Tantri but not Prasangi.

In an Āgrayaṇeṣṭi there are three offerings (1) Aindrāgna (2) Vais'vadeva and (3) Dyāvāprithivī. In the model sacrifice of the first two, there is no rule as to grass ; it may be either flowering or non flowering : but in the Dyāvāprithivī, the flowering grass is used. As there is no rule about the use of grass in the ऐन्द्राग्न and Vais'vadeva offerings and as its use is optional, the flowering grass of the Dyāvāprithivī offerings though last in order may be used under the well-known maxim of कस्यभीविज्याय as explained

In the आयवयेष्टि, though flowering grass of the वायव्येष्टि is used, it is not a तंत्रो of the other two offerings named ऐन्द्राग्न and वैश्वदेव but is a प्रसंगी by its position.

at p. 990. It does not necessarily follow that the Tantra of the Dyāvāprithivī governs all other offerings ; the वायव्येष्टि offering is a Prasangi but not a Tantri. According to Pārthasārathi and Rāme'vara Sūri, the Aindrāgna offering being first in order governs all of them and is a Tantri but according to Mādhava all the three offerings enumerated above are Tantris in themselves.

## PĀDA 3.

There is an Abīna sacrifice called Aṣṭarāṭra which lasts for eight nights,  
 In an चष्टारात्र the upper      On the first day there is Vis'vajit ; then follow  
 and lower garments      Śaḍahas called Jyoti and then on the 8th and the  
 should be worn      last day there is Abhijit. To the Vis'vajit calf's  
     through-      skin which is enjoined as the upper garment  
     out.      in the model sacrifice is transferred, under

the Nāma ; similarly new lower garment from the Jyotiṣṭoma, the model  
 of the Jyoti is taken. The question is, which dress should be adopted in the  
 Atirātra sacrifice ? There are four possible views ; one is that the principles  
 of Nāmadheyā and Atides'a being equally balanced, there is an option  
 of dress. The second view is that the Vis'vajit being first in order, the calf's  
 skin should be worn throughout. The third view is that as the dress of  
 the model sacrifice of the majority of days is new and unwashed lower  
 garment, such a dress should be put on throughout the whole sacrifice.  
 The fourth and the last view which is the view of the author is that both  
 kinds of dress should be worn ; the upper garment for the upper part of  
 the body and the lower garment for the lower part.

In connection with the Agnichayana, it is said that after the offering  
 In the अग्निचयन the      of the animal cakes eight offerings to the  
 offering of the animal      अग्निपृथ्वि, सोमवन्तस्वति, सवितृवत्सव, रुद्रपशुपति,  
 cake being first in      बृहत्स्वति, वायस्वति, इंद्रश्चेष्ट मित्रवत्स्व and वरुणर्मपति  
 order is the तंत्री of      should be made. What Tantra will govern the  
     the entire      procedure ? The author's view is that though the  
     action.      offerings to the eight deities are more in number,  
 yet as they fall in the middle of the offering of the animal Paroḍās'a cake,  
 they are Prasangi and are governed by the Tantra of the offering of the  
 animal cakes.

In connection with the new and full moon sacrifices, it is said. " In  
 The principle of अनुक्षव      sprinkling (ghṛa) he sprinkles straight, he  
 applies to all modes of      sprinkles continuously, he sprinkles in front."  
 sprinkling of ghṛa in      Here the act of sprinkling is one, all modes of  
 the new and full      sprinkling will be used and the principle of  
 moon sacrifices.      (Samucchaya) combination but not option, ap-  
 When any one of the      plies. When there are two or more substances  
 substances is sufficient      for one purpose, and any one of them is suffi-  
 for the object, the      cient any of them may be optionally  
 principle of option      used. The principle of Samucchaya does not  
     applies.      apply.



There are two kinds of expiatory rites ; one for voluntary acts of commission or omission and the other for those acts of commission or omission over which a sacrificer has no control. In the former case, all rites prescribed under the text should be performed but in the latter case, you have an option ; you can perform any of the expiatory rites prescribed for an involuntary act or omission.

On the Parva days, the Vedic study is prohibited and no classes are held just as Sunday is considered *dies non* for all purposes in Christian countries ; it is not *dies juridicus*. The question is, whether the recitation of the Vedic mantras in the new and full moon sacrifices which are held on the Parva days should be made or not. The reply of the author is that the prohibition of the Vedic study relates to the acquisition of

knowledge but does not relate to the repetition of the mantras on the occasion of a sacrifice held on those days.

The Vedic mantras should be sung according to the direction contained in the मंत्र पाठ but a mantra which is not read in the मंत्र पाठ but takes its origin in the ब्राह्मण should be read according to the direction contained in the ब्राह्मण.

The Vedic mantras are read with a particular Svāra indicated in the mantra pāṭha with certain line marks as explained in the preceding pages of the introduction. It is called प्रादुर्ध्वस्वर or प्रादुर्ध्वस्वर ; while in the Brāhmaṇa sometime they are read with different स्वर called वाचिक स्वर or वाचिकस्वर. The question is, "how are they to be read in this state of conflict ?" The reply of the author is that the Vedic mantras should be read according to the direction given in the Mantrapāṭha ; but the Mantra which is not read in the Mantrapāṭha but takes its origin in the Brāhmaṇa should be sung as directed in the Brāhmaṇa.

The whole of mantra should be recited.

The question is, whether the whole of a mantra should be recited or only a portion of it. The author's view is that the whole of a

mantra should be recited in the performance of a ceremony.

In an Agnichayana ceremony, there is one offering of ghee made up of 12 cuts of it by means of a ladle made of Udambara wood of the size of a fathom by uttering the mantra from the Taitariya Saṁhitâ quoted at p 1001. This ceremony is called Vaṣordhara in the liturgical terminology. Then follow eleven offerings with the remaining verse. The question is whether the portions of the Mantra should be read with each set of the offerings considered as one. The view of the objector is that only a portion of it should be read in order to obviate the delay which would be otherwise caused by reason of the oblation keeping pace with the recitation of the entire mantra. The author's view is that the entire mantra should be recited ; there is no need of the oblation keeping pace with the recitation of the mantra.

In an ~~अघार~~ the whole mantra should be recited. In Āghāra also ghee should be kept in a ladle dripping in the Ahavanīya fire till the entire mantra is recited ; at the end of it, the whole should be offered.

Where there are several mantras for one object as for example two Option when there are mantras for division of the puroḍāś'a cake quoted at p. 1002, you have an option and can recite any mantra you like ; but where there are several mantra for one object, but the number is given you have no choice left, and the principle of समुच्चय applies where the number is fixed.

Option in case of the Mantras given in a Brahmana. When in a Brāhmaṇa there are several Mantras given for an act as for example two mantras quoted at p. 1003 for extending a Puroḍāś'a cake, the principle of option applies. You can make a selection of any mantra you like.

There are mantras for erecting a sacrificial post and fixing it by tying a rope round it. All these mantras should be recited as the principle of Samuchchaya applies. The examples where the principle of समुच्चय applies. Similarly, the mantras, which are to be recited by a *hotā* should also be read together, because they are recited by him to remind the Adhvaryu to perform the acts pertaining to his position as such.

#### PĀDA 4.

There are mantras which are told in a low tone on a rosaṇy ; they are

The principle of चतुष्टय applies to the अष्ट वस्तु, they are eulogistic, benedictory or descriptive. The object of the mantras being the production of the invisible effect they should all be told and the principle of combination applies.

The principle of option applies to the recitation of the याज्ञवल्क्य and प्रतियुक्त्या verses.

The purchase of soma is made with all the commodities mentioned in the text.

There are mantras which are called Yājñā and Anuvākya. A pair of each of them is given at p. 1007, their object being to remind the performer of the deities; the principle of option applies and you can exercise your choice in uttering either of them.

Soma creeper is bartered with certain commodities mentioned in the Vedic texts; it should be purchased with all those commodities; the reason is obvious, if you pay a higher price, you can strike off the bargain easily.

There is a Gudopayajana ceremony in the Agniṣomiya animal sacrifice in which the rectum and other useless parts of an animal are sacrificed. What is the procedure when several animals are sacrificed as in a Pas'vaikādas'inī, where eleven animals are sacrificed? The reply of the author is that the offering of all these useless parts should be made as an act of final disposal (Pratipattikarma). The principle of Samuchchaya, therefore, applies.

In an Agnichayana ceremony it is said as to the payment of fee "One should be given, six should be given, twelve should be given." Here if the principle of combination were to apply, it will clash with the express number given in the text. As for instance, if you add one to six, the result will be seven which is nowhere sanctioned.

Accordingly, the principle of option will come into operation. You can in this view either pay one or six.

In the Darśapūrṇamāsasāyāgas the wives of the gods are worshipped; this ceremony is called पत्नीसंवाज. In it, the tail of an animal is offered. It is transferred to the Agniṣomiya animal sacrifice. The question is whether all the tails of the animals sacrificed or any of them may be

In a पत्नी संवाज the principle of option applies to the offering of an animal's tail.

In a सत्र and यज्ञिन there are certain ceremonies such as touching of the Śukra cup by the sacrificer and measuring of an उदम्बर stick with the size of the sacrificer. As there is a large number of sacrificers in a sattrā and Ahina who should perform them? The reply of the author is that any one may do them but the master of the sacrifice is the proper person to perform them. As these acts do not benefit any one in particular, any one of the sacrificers can perform them. On the other hand, the purificatory acts such as anointing the body or applying collyrium in the eyes being for the personal benefit should be performed by all.

The next question for determination is, who is entitled to officiate as a Ṛtvik? The author's reply is that a Brāhmaṇa alone is entitled to act as a Ṛtvik for the following reasons. (1) He alone is entitled to drink soma while others are not entitled to it, but to phalachamasa drink; only a Ṛtvik has to drink soma, so a non-Brāhmaṇa cannot officiate as such. (2) Sannāya cannot be drunk by a non-Brāhmaṇa, it is only a soma drinker who is entitled to it. (3) It is only a Brāhmaṇa who is entitled to the remnants of the food in the full and new moon sacrifices; the non-Brāhmaṇa are expressly prohibited to partake of them (4) The Anvāharya fee which consists of boiled rice is given to a Brāhmaṇ alone. For the above reasons the author arrives at the conclusion that a Brāhmaṇ alone is entitled to officiate as a Ṛtvik.

Reason for it.

A Brahman alone is entitled to officiate as a ऋत्विक्.



## A note on the application of the Mimansa principles to Hindu Law.

We have seen that the Mimāṃsā was mainly written in helping one in understanding the Vedic rites and thus in interpreting the Vedic texts in connection thereof. Sāyana is the first available commentator who referred to the Mimāṃsā in his introduction to the commentary of the Rīgveda. (See P. P. 6 et seq. of Max Muller's Rīgveda, 1st edition 1849.) In his commentary on the Taittereya Samhitā, he has referred to Jaimini at the end of each chapter of the seven books, into which it is divided.

The commentators on the Smṛiti texts have very freely resorted to the application of the Mimāṃsā rules in the interpretation of the texts. It will be useless to multiply instances from the commentaries on the Smṛitis; the principles explained in the preceding pages will help a reader in understanding the smṛiti texts if he is disposed to study them; it will be a pedantry and tautology to cite examples from the smṛiti commentators. Take the well known maxim of द्वयोः षष्ठ्यन्ति explained by me at P. CXXXV of the introduction; it is referred to by Vijñānes'wara in chapter II. 135 and 136 at P. 201 of Moghe's 3rd edition. Jimūta Vāhana the founder of the Bengal school of Hindu Law refers to it in XI. 5. 16 at P. 194 of Jivānand's edition of Dāyabhāga.

Kishori Lal Sircar, the Tagore Law lecturer (1905) has written a special thesis on the subject which one cannot ignore in the study of the Hindu Law as developed in the courts in British India. Every Indian writer on Hindu Law has dealt with the Mimāṃsā rules in explaining it. It will be a mere repetition, if I were to explain the principles which have been dealt with in the introduction or in the body of the book. It is only with a view to show the importance of the study of the Mimāṃsā, that I have mentioned the fact by the way.

Sanskrit grammarians have also referred to the Mimāṃsā maxims as for instance निपादस्त्वपि न्याय, कर्षिबलन्याय & c.

The High Courts in British India have referred to the Mimāṃsā rules in their judgments; I shall now proceed with those cases in which the rules have been explained by the learned judges.

In Gopal Narhar Safray v Hanmanta Ganesh Safray I. L. R. 3 Bom. 173 at P. 280, Westropp C. J. says.

"Nilkanth quotes the text of Caṇvaka, already given, enjoining in adoption equality of class and allowing affiliation by Śūdras of "a daughter's son and a sister's son." Mr. Śhanta Rām argued that Nilkanth, while strongly urging nay insisting on the affiliation of a

daughter's son or a sister's son by a Śūdra does not prohibit such an affiliation by a member of any of the three regenerate tribes. But this argument is inconsistent with Nilkanth's mention of the adoption of such persons by a Śūdra as an exception and therefore inconsistent also with the rule *exceptio unius exclusio alterius* as well as with his observations in placitum 10 to the effect, that the adoption of a daughter's son or sister's son is for Śūdras alone. And although he in the next placitum treats such an adoption as "the most proper for Śūdras" and in pl. 36 says "Of sudras (adopting) the daughter's son or sister's son is to be taken and no other," We see no reason for supposing that he intended to relax the interdiction of such adoptions by Brahmins, Kṣatriyas and Vaiśyas partly expressed and partly implied by Saunaka and expressly imposed by Sakala, Devananda Bhatta and Nanda Pandita"

The above quotation should be read with the original at pp. 49 *et seq* of Gharpure's edition of the Vyavahāra Mayūkhā.

The dictum to which the learned Chief Justice refers, has been fully explained by Chandavarkar J. at p. 282 of *Gangu v. Chandrabhagabai*. I. L. R. 32 Bom. P. 275. "According to a well-known rule of interpretation in Hindu Law (1) when there is a collocation of two texts, dealing with the same subject, and in the first of them two words and expressions occur, of which only one is repeated in the second text, the other word or expression must be excluded as not applying to cases falling within that second text. So here in the first text which specifies the persons excluded from inheritance, it is said that those persons *shall be maintained* (*Bhartavyah*) but that they are *incompetent to inherit* (*Niramshalah*). In the text relating to their wives, only the word *Bhartavya* ("shall be maintained") is repeated. Hence, according to the rule, disinherison was not intended to apply to them. Further, had it been a rule of Hindu Law that the disqualification of a husband *per se* attaches to his wife that also would have been specified in the first text among the grounds mentioned in it as excluding a person from inheritance." Further the learned Judge at 283 says "And it is a canon of interpretation in Hindu Law that a

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(1) For an illustration of this rule see Bhattoji Dikṣita's *Siddhanta Kaumudi* p. 55 (The Sri Venkaṭas'wara Press edition). For another application of the rule, which answers to the legal maxim *expressus unius est exclusio alterius*\*, see Westropp, C. J.'s judgment in I. L. R. 3, Bom., 280 (Chandavarkar J.)

\* As to the explanation of the maxim, see Broom's *Legal Maxims*, p. 504 (8th edition).

special text forming an exception to a general text should be construed strictly and applied only to the cases falling clearly within it" (1).

Knight J. who is the colleague of Chandavarkar J. concurred with him.

In *Anandī v. Hari Saba*, I. L. R. 33 Bom. 404 Chandavarkar J. sitting with Hutton J. says at p. 409.

"And it is a rule of construction (Mimamsa) according to Hindu Law, that where an exception exists to a general rule, the exception should be confined within the strictest limits so as not to unduly encroach upon the general rule. See this rule of construction explained in *Gangu v. Chandrabhagabai* I. L. R. 32 Bom. 275 at p. 283."

In *Gangaihar Bogla v. Hira Lal Bogla* I. L. R. 43 Cal 944, which is a three judge decision of the Calcutta High Court consisting of Sanderson C. J., Woodroffe and Mukerjee J. J., Mukerjee J. at p. 966 says.

"Further, it is plain that the argument of the appellant involves an *Atides'a* upon an *Atides'a*, that is a fiction upon a fiction, or a remote analogy on a remote analogy; the adopted son by a fiction be a real son of the adopter, and, then, by another fiction, a real son, not only of the adoptive mother but of all the other wives of the adoptive father; a train of reasoning most repugnant to a Hindu jurist."

At p. 967 he says.

"Why should we impute to Vijnaneswara, manifest violation of an elementary rule of interpretation namely, that he uses the same word in two different senses in the course of the same discussion [Dattaka Mimamsa II, 35; Vyavahāra Mayūkhya chap I. sec. I, 11-15 Daya-bhaga chap. III. sec. II, p. 30 which furnish illustrations of the Arthaikatva Axiom, to a word or sentence occurring at one and the same place, a double meaning should not be attached (सङ्गुह्यतिवचनः सङ्गुहेनैवैवमवधि); for let it not be overlooked that although in the translation by Coolebrooke, the text of the Mitākṣarā is divided into distinct paragraphs, in the original the passage appears as one continuous and unbroken discussion."

He says at p. 969.

"There is thus plain indication that even in archaic times, the rule was deemed harsh and an endeavour was made to restrict its operation. Consequently we should not extend its application to cases, not only not comprised strictly within its letter but undoubtedly beyond its true spirit; in this connection we may bear in mind that Hindu jurists quite as much as English jurists [*Ebbs v. Bolton* 1875 L. R. 10 ch.

(1) "For this canon, see the chapter on "impurity," in the section on *Prāyaścitta*, Mitākṣarā (Moghe's third edition) p. 292\* It is:—वाच्यत्वादि ज्ञेयं प्रयोजनमपि तादृशमपि (The general rule ceases to apply only so far as is necessary for the purposes of the exception"). The canon is also given by West and Bahler in their digest, third edition p. 589 footnote (c). [Chandavarkar J.]

\* The passage occurs at p. 296.

App. 479.484] recognise the well known canon of interpretation that a special text or statute forming an exception to a general text or statute should be construed strictly and applied only to the cases falling clearly within it; the *Mitākṣarā* itself recognises the principal that where an exception exists to a general rule, the exception should be confined within the strictest limits so as not to encroach unduly upon the general rule *Gangu v. Chandrabhagabai*. I. L. R. 32 Bom. 275 *Anandi v. Hari Saba* I. L. R. 33 Bom. 404, 409, *Duttaka Chandrika* sec. v. 27, *Mitākṣarā* on *Prāyaścitta* ed. Moghe p. 292 (6) *यवत्तदापि च ज्ञापयति मन्त्रोक्तं नवति तावद्वाचनीयम्*

There was a dispute as to the succession between mother's sister's son and maternal uncle's son before a Bench in the Madras High Court consisting of White C. J. and Krishna Swami Ayyar J. in *Appandai Vathiyar v. Rajubali Mudaliyar*, I. L. R. 33 Mad. 439. The learned judges at p. 442 say "There is a rule of the *Mimamsa* that effect should be given to the order in which persons and things are named unless the sense requires a different order; see *jaiminiya Nyāyama'la chip v. Adhikarana*. In the absence of any decisive principle dictating a different order the duty of the interpreter of the law is to accept the order in which they are named as based upon some rule which they may be unable to discover or upon the mere *ipse dixit* of the law-giver."

The rule of law laid down by the learned judges of the Madras High Court was expressly dissented from by the Allahabad High Court consisting of Banerji and Piggott J. J. in *Ram Charan Lal v. Rahim Bux* I. L. R. 38 All. 416. In this case, the *Mimamsa* rule of order seems to have been half-heartedly argued by the learned counsel for the appellant as he referred to Sircar's Tagore lectures in his argument at p. 419. The learned judges without referring to the *Mimamsa* rule of interpretation decided the case on the texts and the case law.

Edge. C. J. in *Beni Prasad v. Hardai Bibi*\* says at page 71 of the report.

"Let us see what was Mr. Colebrooke's opinion of the *Mimamsa* of Jaimini. It is to be found in the transactions of the Royal Asiatic Society, vol. I, page 457. As I have not a copy of the transactions before me, I shall quote the passage from them which is set out at p. 74 of Golapchandra Sircar's *Hindu law of adoption*. As to the *Mimamsa* philosophy of Jaimini Mr. Colebrooke said 'The disquisitions of the *Mimamsa* bear, therefore, a certain resemblance to juridical questions, and, in fact the Hindu law being blended with the religion of the people, the same modes of reasoning are applicable, and are applied to the one as to the other. The logic of the *Mimamsā* is the logic of the law; the rule of interpretation of civil and religious ordinances. Each case is examined and determined upon general principles; and from the cases decided the principles may be collected. A well ordered arrangement of them would constitute the philosophy of law: and this is, in truth, what has been attempted in the *Mimamsā* ..... Instances of the application of reasoning, as taught in the *Mimamsa*, to the discussion and determination of juridical

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\*I. L. R. XIV All. 67.



questions, may be seen in two treatises on the law of inheritance translated by myself, and as many on adoption, by a member of this society Mr. Sutherland. (See *Mitākṣarā* on inheritance, 1, 1, 10 and 1, 9, 11 and 2, 1, 84; *Jimuta vākya* 11, 5, 18-19. *Datt. Mim.* on adoption 1, 35, 41 and 4, 85, 88 and 6, 27, 31. *Datt. Chand.* 1, 24 and 2, 4.) Golap Chandra Sarkar in his *Hindu Law of adoption* page 74, gives much useful information as to the *Mīmāṃsā* of Jaiminī and also as to the *Vedānta*. He there says, '*Mīmāṃsā*, however is the name of a school of Hindu philosophy founded by Jaiminī, the object of which is to establish the cogency of precepts contained in the scripture, and to furnish maxims of interpretation, by means of the rules of reasoning.' And further on at p. 74, he says, '*The Vedānta* school of philosophy, the founder of which is Vyāsa, is also denominated *Mīmāṃsā*, and in order to distinguish it from Jaiminī's philosophy, the *Vedānta* is called the *Uttara* or posterior *Mīmāṃsā*; and the other, the *Pūrva* or prior *Mīmāṃsā*. The division is similar to that between the *Vedas* and *Upanishads* and based upon the same principle; the *Mīmāṃsā* of Jaiminī deals with the practical or ceremonial precepts; whereas that of Vyāsa relates to the theoretical or theological precepts contained in the *Upanishads*. But as the school founded by Vyāsa has a distinct name of its own, the word *Mīmāṃsā* when used without qualification means Jaiminī's philosophy. The latter *Mīmāṃsā* is supplementary to the prior and they are parts of one whole. The two together comprise the complete system of interpretation of the precepts and doctrines of the scriptures both practical and theological. The rules furnished by them are followed by the commentators as authoritative while discussing doubtful questions of law'. I have thus at length by giving the above quotations, to the *Mīmāṃsā* of Jaiminī or the *Pūrva Mīmāṃsā* as it is desirable to keep in mind that the rules of the *Pūrva Mīmāṃsā*, although there may sometimes have been overlooked or not attended to by Hindu as well as English commentators and text writers and by English translators, are no new rules of construction but are authoritative rules for the construction of texts of the sacred law of the Hindus."

The same learned judge continues at the bottom of page 72 of the report. "After giving his translation of the text of Vasīṣṭha which I have already quoted\* Mr. Mandlik says—'This text on the most approved principles of criticism must also be treated as a recommendatory one, in as much as it contains a precept that is intended for a certain specified purpose. It is a rule of the *Pūrva Mīmāṃsā* that all texts supported by the assigning of a reason are to be deemed not as *vidhi* but simply as *arthavada* (recommendatory.) When a text is treated as an *arthavada*, it follows that it has no obligatory force whatever. Śābara swāmin constructs an *adhikarana* (a topic) on this head which he calls *hetuman Nigada'adhikarana* (a topic in regard to texts which contain a clause containing a reason of the precept) out of five *sūtras* of Jaiminī etc."

The learned judge continuing says on page 73 of the report, "Applying the rule of construction of the *Mīmāṃsā* of Jaiminī to the text of Vasīṣṭha, I am of opinion that that text, so far as it applies to the

\*See at pp. 69-70 of the report.

adoption of an only son, is to be construed as a religious recommendation and not as a positive and imperative prohibition as we find the reason given in the text for the precept.

If the continuation of the text of Vasiṣṭha which I have been considering is correctly translated by Mr. Colebrooke as 'nor let a woman give or accept a son unless with the assent of her lord' or if the more correct translation is 'a woman shall not give or accept a son except with the assent of her husband' it is to be noticed that according to the rule of construction to which I have referred, the text as to a woman not giving or taking a son in adoption gives no reason for that precept and hence that precept might be construed as a positive and imperative prohibition against a widow adopting a son to her deceased husband without authority from him."

Sir John Edge has referred more than once to Jaimini's rules of Mīmāṃsā in his learned judgment extending over 32 pages of the report.

The case went up to the Privy Council in appeal. Their Lordships of the Privy Council say at P. 425 of *Radha Mohan versus Hardai Bibi* L. L. R. 22 Mad. 398 "In examining this question, their Lordships are again at great disadvantage in not knowing Sanscrit. In the absence of agreement among Sanscrit students they cannot adopt the representations made though by learned men to the effect that as a matter of grammar Vasiṣṭha's injunction imports admonition rather than command. So with respect to what has been called Jaimini's rule which is so much relied on by Chief Justice Edge. *The author who wrote in the 13th century* appears to have been received as a high authority in the interpretation of Smṛiti texts. He lays down the rule that all precepts supported by the assignment of a reason are to be taken as recommendations only. That, if sound would be conclusive as to Vasiṣṭha's text. But it is rather startling and a very intimate acquaintance with the Smṛitis would be needed before admitting its truth. It has not been brought forward in any case prior to this case from Allahabad. It may, however fairly be argued that one who having the power to give an absolute command gives an injunction not expressed in unambiguous terms of absolute command but resting on a reason, is addressing himself rather to the moral sense of his hearers than to their duty of implicit obedience. So far Vasiṣṭha's reason, founded as it is on temporal and not on religious considerations, gives some, though not very strong support to the respondent's theory."

The passage in Italics in the above quotation is mine. It may be remarked here that their Lordships of the Privy Council have accepted the date of composition of Jaimini's Mīmāṃsā to be in the thirteenth century of the Christian Era from the judgment of Sir John Edge. (See at P. III of the Introduction.)

The case is also reported in L. L. R. 21 All 469. At P. 466 their Lordships are reported to have said.

"Again a rule had been applied or canon of construction termed Jaimini's rule: to the effect that in construing the ancient 'Sanskrit texts a precept was to be held only a recommendation not to be obligatory

as a law where a reason for the precept was given. This rule had not yet been applied by any court."

They did not accept Sir John Edge's interpretation of Vasiṣṭha's text with the aid of Mīmāṃsā rules of interpretation.

In a subsequent case (Bhagwan Singh v. Bhagwan Singh. I. L. R. 17 All. 294) when there was a question as to the validity of the adoption of the sister's son directly and that of daughter's son and mother's sister's son indirectly by a twice-born before the Full Bench, the learned Chief justice again refers to Jaimini's rules of interpretation applicable to the Smṛiti texts at p. 378 of the report.

"It appears to me that what Nanda Pandita was trying to demonstrate was that the sentence in Saunaka's text which Mr. Sutherland has translated as "For the three superior tribes, a sister's son is nowhere mentioned as a son" was a reason given for the immediately preceding sentence of the text; "But a daughter's son and a sister's son are affiliated by sudras," and reading the two sentences together Saunaka had in the opinion of Nanda Pandita, expressly prohibited the adoption amongst the three regenerate classes of a daughter's son and a sister's son. Assuming for the moment that Nanda Pandita was correct in construing the sentence; "For the three superior tribes, a sister's son, is nowhere (mentioned as) a son" as the reason for the statement contained in the immediately preceding sentence of Saunaka's text, and applying the rule of construction of the Mimāṃsā of Jaimini which is to be applied to the ancient Sanskrit text of the sacred Hindu Law, the two sentences together must be deemed to contain an admonition only and not a positive prohibition against the adoption amongst the three regenerate classes of a sister's son and a daughter's son. The rule of the Mimāṃsā of Jaimini is thus stated by Mandlik at page 499 of the Vyavahara Mayūkhā:—"It is a rule of the Pūrva Mīmāṃsā that all texts supported by assigning of a reason are to be deemed not as *vidhi* but simply as *Artha-vāda* (recommendatory). When a text is treated as an *Artha-vāda*, it follows that it has no obligatory force whatever. I have shown in my judgment in *Beni Prasad v. Hardai Bibi* I. L. R. 14 All at p.p. 70 *et seq.* that the rules of Mimāṃsā of Jaimini, although they may sometimes have been overlooked or not attended to by Hindu as well as English commentators and text writers, and by the English translators, are no new rules of construction, but are authoritative rules for the construction of texts of the sacred law of the Hindus. The Mimāṃsā of Jaimini is older by many centuries than Dattaka Mimāṃsā of Nanda Pandita. Its authority is undoubted. It has been applied by, amongst others, Jagannātha Tercapanchanan who compiled Colebrooke's digest and is referred to in the notes in that digest. This is what was stated by Mr. Colebrooke as to the Mimāṃsā of Jaimini. The written law, whether it be *Śruti* or *Smṛiti*, direct revelation or tradition is subject to the same rules of interpretation. Those rules are collected in the Mimāṃsā which is a disquisition on proof and authority of precepts. It is considered as a branch of philosophy, and is properly the logic of the law. In the eastern part of India, viz. Bengal and Behar, where the Vedas are less read, the Mimāṃsā less studied than in the south, the dialectic philosophy, or *nyaya*

is more consulted and is there relied on for rules of reasoning and interpretation upon questions of law, as well as upon metaphysical topics." See account by H. T. Colebrooke, Esq. of the Hindu schools of law in Sir Thomas Strange's *Hindu Law*, vol. I, p. 315 edition of 1830. See also Mr. Colebrooke on the *Mimansa* of Jaimini, in the transactions of the Asiatic Society vol. I, page 457. That Mr. Colebrooke in the above extract was when referring to "Bengal" applying that term not loosely, but strictly according to its true and original meaning of the country stretching south-east from Bhagalpur to the sea and was not including in that term Behar or the province of Benares is obvious from the reference in that extract to 'Bengal and Behar' and from the following passage relating to the authorities in the different schools of Hindu Law in the same account:—To these are added, in Bengal, the works of *Jimuta vakhana* and those of *Raghu Nandan*, and several others constituting a distinct school of law which deviates on many questions from that of *Mithila* and still more from those of Benares and *Dekhin* or southern peninsula." I have shown in my judgment in *Beni Prasad v. Hardai Bibi* I. L. R. 14 All. 7 that the author of the *Mitakshara* had construed a text of *Vasistha* in accordance with the rules of *Mimansa* of Jaimini, and that the construction of that same text in the *Dattaka Mimansa* of Nanda Pandita was in violation of those rules. The truth is, Nanda Pandita followed no rule of construction, but construed ancient texts as it suited his fancy, or his argument."

The queer view of adoption arrived at by the majority of the Full Bench by misapplying the rules of *Mimansa* was very properly rejected by the Privy Council on appeal. See *Bhagwan Singh v. Bhagwan Singh* I. L. R. 21 All. 412.